SAM FOX, NANCY WILSON, FIONA IN KOLOUR

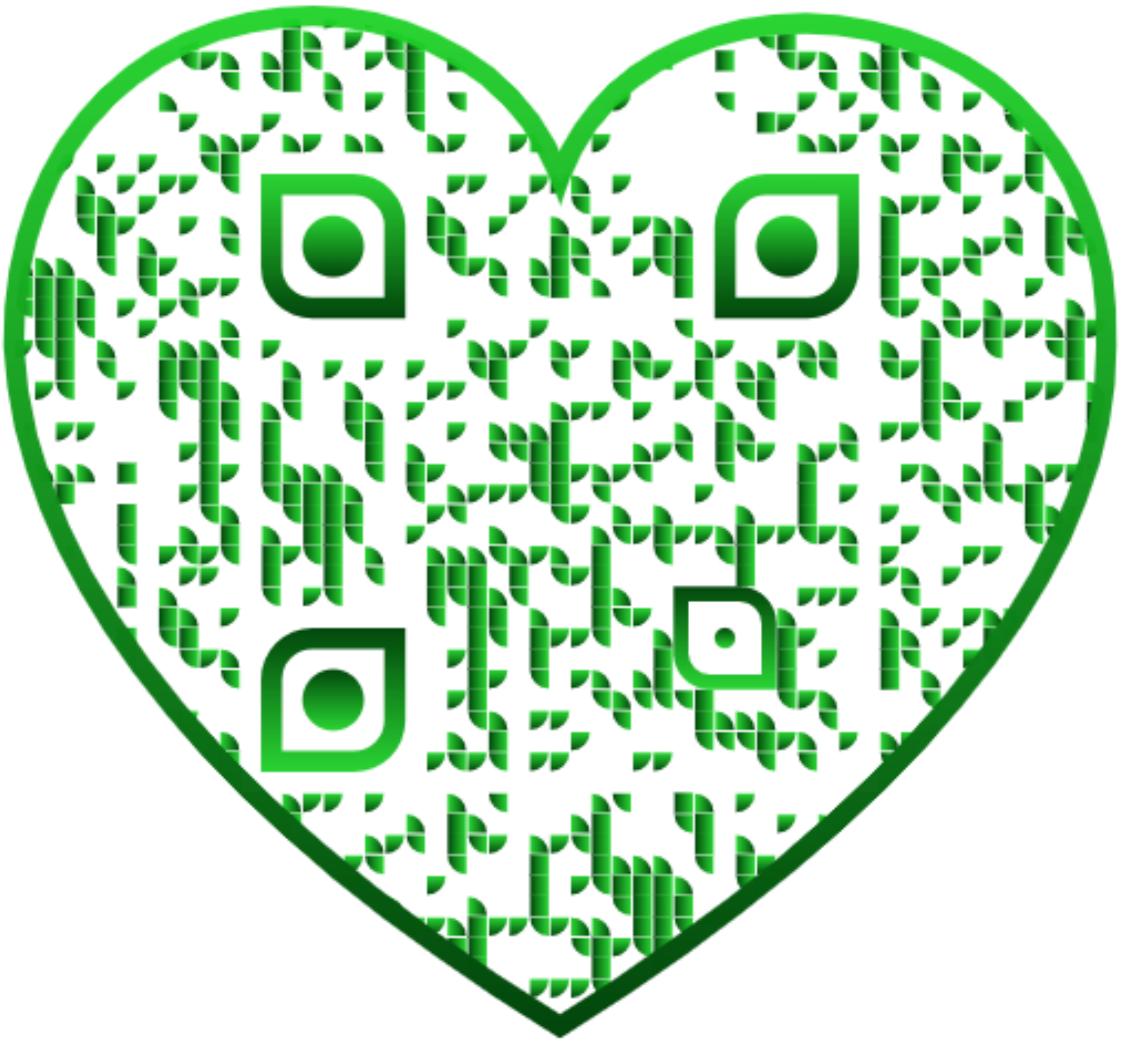
No 124 July 10-23 85p

KERRANG!

'WARP POWER!

ARE YOU READY FOR THE ZODIAC ATTACK?

GTR
CRAAFT
IAN GILLAN
JUDAS PRIEST
GENE SIMMONS
DAVE LEE ROTH



WASP BUZZ BRITAIN

■ ***WASP*** *HAVE announced their first European tour in two years, though the line-up that takes to the stage for the opening show in Dublin on October 27 will be different to the one that came here last time. Guitarist* **Randy Piper** *is no longer with the band which means that bassist/vocalist* **Blackie Lawless** *will now switch back to his original instrument, rhythm guitar (and, of course, vocals), leaving a vacancy for a "very tall bass player".*

The complete UK tour schedule is as follows:

***Dublin SFX** October 27, **Belfast Ulster Hall** 28, **Edinburgh Playhouse** 30, **Newcastle City Hall** 31, **Hanley Victoria Hall** November 1, **London Hammersmith Odeon** 2, **Derby Assembly Rooms** 4, **Bristol Colston Hall** 5, **Birmingham Odeon** 7, **Manchester Apollo** 8.*

Following these headline shows in the UK and S.Ireland (for which WASP plan to bring over their full US stage show), the band will be heading off into Europe as Special Guests of Iron **Maiden**, *a tour that will take them to Norway, Finland, Sweden, Holland, Belgium, France, Spain, Germany, Portugal, Italy and Switzerland.*

WASP are currently working on their third album back home in Los Angeles; the record, as yet untitled, is being produced by Blackie/mixed by **Michael Wagener** *and will be released in time for the tour in October, preceded by a new single.*

Finally, may we at Kerrang! *suggest a possible candidate for the job of WASP bassist:* **Don Costa** *(on stilts)! Oh, go on . . .*

RANDY PIPER: out of WASP's Euro shows

■ **WISHBONE ASH** and **Tormé** top the bill at the **'Aid For Kent' Festival**, to be held at the **Folkestone Football Club** on August 2.

Altogether over 20 bands (mostly local acts) will appear from 12 noon until 11pm, with **Chas & Dave** also scheduled to make an appearance.

Tickets are priced at £5 in advance and the proceeds will be distributed among local charities. These can be obtained either from the box office at the **Folkestone Lees Cliff Hall** or by post from: **South Kent Newspapers, Westcliff Gdns, Folkestone.** For the latter, an SAE must be enclosed and all cheques/POs should be made payable to **'Folkestone Aid For Kent'.**

The whole event has been organised by the Folkestone Rockinghorse Club.

■ **ADAM BOMB** has left the *Geffen* label and is on the verge of signing to *21 Records*, with distribution through *Atlantic*. The band has now been reduced to a nucleus of **Adam** (lead vocals/guitar), **Phil Feit** (bass/vocals – previously with **Riot** and **Billy Idol**) and **Sandy Slavin** (drums – ex-Riot). The group will record a new album, tentatively titled **'Dangerous When Lit'**, as a three/piece, although as yet no producer has been chosen for the project.

■ **BLACK SABBATH** will begin work on a new album for the *Vertigo* label in the near future. As yet, no producer has been chosen for the project, although **Tom Allom** (most associated with **Judas Priest**) seems to be a favoured contendor.

The Sabs line-up remains as on their recent UK tour, *viz* **Tony Iommi** (lead guitar), **Geoff Nichols** (keyboards), **Dave 'The Beast' Spitz** (bass), **Eric Singer** (drums) and **Ray Gillen** (lead vocals).

FROST BITES

■ *SWITZERLAND-BASED act* **Celtic Frost** *(***Tom G. Warrior** *above), currently in the midst of a highly successful Avant-Garde Metal tour of America with Canadian Thrashers* **Voivod**, *round off their Stateside sojourn with a special showcase at New York's* Ritz *on July 14, heading a bill that also features* **Rogue Male, DOA, Cheeta Chrome's Motherf**kers, Nuclear Salt** *and* **Samhain.**

The concert forms part of a special **New York Nights** *gigs series, set up under the aegis of the* **New Music Seminar**, *a yearly American industry event which aims to deal with and discuss all facets of the music business.*

For the second year running, Kerrang! *'Ead' 'Itter* **Geoff Barton** *will be appearing on the Seminar's Heavy Metal panel, which takes place on July 16. Other panellists set to appear include* **Geoff Tate** *of* **Queensrÿche, Dave Mustaine** *of* **Megadeth,** *Metal Blade's* **Brian Slagel** *and* **Metallica/Def Leppard** *co-manager* **Peter Mensch.**

UP & RATT 'EM

■ ***RATT*** *WILL begin work on their third album during mid-July with producer* **Beau Hill** *at* Village Recorders *in Los Angeles, the same studio where the band cut their successful debut LP,* **'Out Of The Cellar'** *in 1984.*

The album will probably contain eight or nine original numbers and should be released through the Atlantic *label during late September/early October. Initially, the LP was to be called* **'Fine Mess'**, *however as its release will now almost certainly coincide with the opening of a new movie of the same title, this idea (and its attendant cover concept) has now been scrapped. As yet, no alternative has been confirmed.*

Following the issuing of this record, the band will take to the road concentrating once more on the US, although dates in Japan and the UK are distinct possibilities.

In the meantime, fans of lead vocalist **Stephen 'Felix' Pearcy** *(above) will be able to see the man in the July issue of* Playgirl *magazine, the cover for which features* **David Lee Roth.**

READING'S ROCKIN' RETURN

■ AFTER A three-year absence the **Reading Festival**, regarded as a rock 'n' roll institution during the Seventies, returns over the August Bank Holiday period.

The festival takes place from August 22-24, with the site being moved to **Little john's Farm** in Richfield Avenue, Reading which in the past was used for camping facilities. Tickets will shortly be on sale at a price of £17.95, including admission, camping and car parking. However, no details are yet available on how these may be obtained.

There's still no official word on any of the bands scheduled to appear. However, **Hawkwind** seem likely contendors to headline the show on Friday night and many of the bands expected to appear will probably be familiar names to those who regularly frequent the *Marquee Club* in London.

■ **ROGUE MALE** have cancelled their proposed show at **Coventry General Wolfe** on July 11. The band's UK tour will now begin at **Salisbury Arts Centre** on July 12, with the remaining dates being as printed in *Tour Newz* last issue.

■ **ZODIAC MINDWARP & THE LOVE REACTION** will be plying their wares at **Brighton Zap Club** July 10, **Sutton-In-Ashfield Golden Diamond** 12, **Wolverhampton Scruples** 13.

■ TREDEGAR play **Shepherds Bush The Wellington** on July 17.

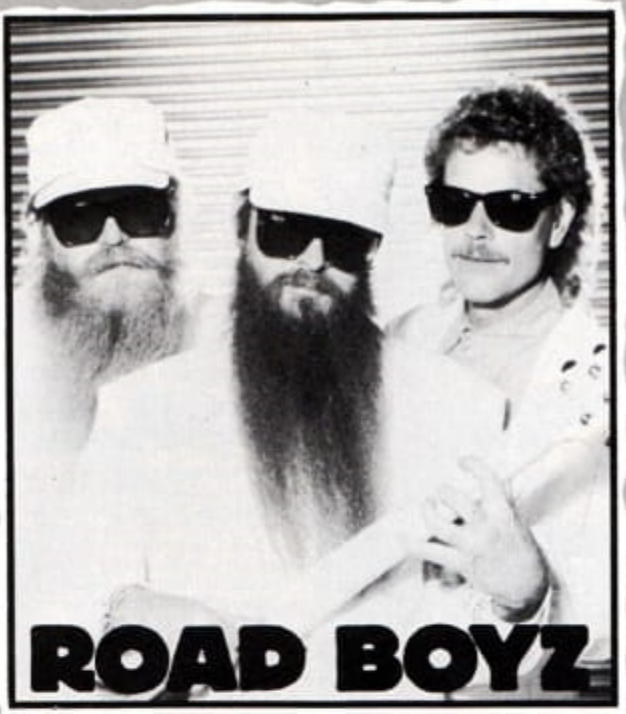
■ LOS ANGELES all-girl five-piece **Precious Metal** have now left the *Polygram* label due to differences in approach.

The band, who are presently recording in LA with producer **Paul Sabu** after an abortive liaison with **Keith Olsen**, seem likely to sign a new label deal in the near future, having first secured major management representation. And they hope to get the support slot on a high-profile world tour beginning in August. This, however, remains unconfirmed.

■ LEAD VOCALIST **Jeanette Chase** and lead guitarist **Lear Stephens** are currently working on material for release as an album in the near future. The duo, who recorded two previous LPs under the handle of **Storm**, are producing themselves at *Audio Lab Studios* in Anaheim, with Ms. Chase also taking on the task of playing both bass and keyboards.

Drummer **Jimmy Munro**, who played on the second Storm album (released through the *Capitol* label in 1983) is guesting on some tracks, with electronic percussion effects being used on others.

It seems highly unlikely that the pair will issue any new product as Storm, the probability being that the name will be changed to either **Chase** or **US**.



■ *ZZ TOP (above) will play four dates in the UK during October: **Stafford Bingley Hall** October 18, **Wembley Arena** 20-22.*

*Tickets are priced at £9.50 (Bingley) and £10.50/£9.50 (Wembley). They are available now from the respective box offices and usual ticket agencies or by post from: **Mac Promotions, PO Box 2, London W6 0LQ**. An SAE must be enclosed.*

■ **JACKSON BROWNE** will be playing the following dates during September/October: **Edinburgh Playhouse** September 26/27 (tickets are priced at £8.50/£7.50) and **Hammersmith Odeon** September 29/30/October 1/3/4/5 (tickets are priced at £9.50/£8.50).

Tickets are on sale now from the respective box offices and usual agents. In addition, a credit card hotline is in operation for the Hammersmith shows on: **01 734 8932**.

Elektra/Asylum will be putting out a new single from Browne, **'In The Shape Of A Heart'** (taken from the **'Lives In The Balance'** LP) b/w **'Voices Of America'** (previously unreleased) on July 21.

■ *JETTISOUNDZ VIDEO* issue **'Hawkwind – The Chronicle of The Black Sword'** on July 25. Recorded at the *Hammersmith Odeon* last December it has the following track listing: **'Song Of The Swords'**, **'Sea King'**, **'Master Of the Universe'**, **'Choose Your Masques'**, **'Needle Gun'**, **'Zarozinia'**, **'Brainstorm'**, **'Moonglum'**, **'Elric The Enchanter'**, **'Magnu'** and **'Horn Of Destiny'**.

The cassette has a running time of 58 minutes, an rrp of £19.95 and is available in both VHS/Betamax formats.

A double album featuring the same track listing as above will be issued by *GWR Records* at the end of July.

■ *SWEDISH ACT **Motherlode** are presently working on an album with producer **Kit Woolven**. Tentatively titled **'The Sanctuary'**, this LP should be released during September.*

***Magnum** keyboardist **Mark Stanway** (seen above with the band) is guesting on the record and the album sleeve is being designed by **Rodney Matthews**.*

■ **THE MACC LADS** will be appearing at **Northwich Memorial Hall** August 1, **Hull Tower Ballroom** 3, **Beeston Charlie Barn** 5.

■ PHILADELPHIA ACT **Whitefoxx** have replaced drummer **Jim Orneck** with **Rik Anthony**.

■ **NIADEM'S GHOST**, featuring ex-**IQ** lead vocalist **Peter Nicholls**, issue their debut album on July 13, Titled **'Sheltered Winds'**, it's available at a price of £4.25 (incl. p&p) from: **13 Maureen Ave., Crumpsall, Manchester M8 6AR**.

The band, whose line-up also includes **David Bennett** (guitar), **David Tompkins** (bass) and **Brian Grantham** (drums – previously with **Slaughter & The Dogs**), play a show at the **London Marquee Club** on July 13.

■ **MOURNBLADE** HAVE lined up the following dates: **Shepherds Bush The Wellington** August 7, **Walthamstow Royal Standard** 8, **Romford Rezz Club** 14, **Basildon Roundacre** 18, **Harlow Square One** 21.

■ *FM/REVOLVER RECORDS* issue **'Thrill Of A Lifetime'**, the second album from **King Kobra**, during late July. For review see issue 120. In addition, the same label will be putting out **'Herman Ze German & Friends'**, the revamped solo album from **Scorpions** drummer **Herman Rarebell**, on July 14. For review see issue 115.

■ *FM/REVOLVER RECORDS* will re-issue the **Plasmatics' 'Coup D'etat'** album on July 28. This was the last album from the New York band and was originally put out by *Capitol Records* in 1983.

■ DUBLIN ACT **Trojan** have just released a single, **'Bombs Away'** b/w **'Back To Me'**, through their own *Wooden Horse* label. It was produced by **Tom Mullally**.

■ **THE LONELY HEARTS** play **Dinnington Lyric Hall** on July 18.

■ **THE PRETTY GIRLS**, previously known as the **Queerboys**, play shows at **Romford Rezz** July 10, **London Marquee Club** 11/12 (with **Tormé**), **Leicester Princess Charlotte** 16 (with the **Babysitters**), **Manchester Gallery** 17 (with the Babysitters), **Carlisle Stars & Stripes** 18 (with the Babysitters), **Dudley JB's** 19.

■ LINCOLNSHIRE BAND **Axe Thrasher** are presently auditioning for a lead vocalist and bassist. Interested parties can reach them at: **0522 28509**.

■ NORTHERN IRELAND band **White Roxx** have now split up, due to 'internal disputes between vocalist **Jim De Drunkie** and guitarist **Atomic Pete Manley**.'

MORE MAYHEM OVER PAGE

WE DARE YOU TO DIAL...

KERRANG!

LIVEWIRE

Metal news, Metal gossip, Metal noise and much, much more . . . it's all coming your way soon courtesy of *Kerrang!* and British Telecom's Livewire service – 'the number one music station on the phone'!

The *Kerrang!* line will begin on July 7, initially for the London area only, on 0066 66011. In mid-August it will go national on 0898 121311.

We'll be putting together a three-minute programme that'll change each week to ensure maximum Metallic topicality. And, natch, the *Kerrang!* line will be presented by members of the *Kerrang!* team, including Geoff Barton, Dante Bonutto, Malcolm Dome and Mick Wall!

When it goes national the programme will be digitally controlled so that, whenever you dial, you'll be sure to hear the whole thing from start to finish.

Make a note of those phone numbers, exercise that dialling finger and enter that dizbustin' date of July 7 into your diary. We're gonna get phone lines nationwide red hot and burnin'!

FROM PREVIOUZ PAGE

■ GUITARIST/VOCALIST **Michael Hough** has left American act **Creek** (formerly known as **Sugarcreek**). It seems unlikely that the band will replace him.

At the present time, **Creek** are working on new material with producer **Steve Gromback**.

■ *JIGSAW MUSIC* are seeking new acts to sign to their record label. Interested parties should send a tape/biography/photo to: **Dave Williams, *Jigsaw Music*, 115 Old Lodge Lane, Purley, Surrey CR2 4DP**. Tel: **01 668 3457**.

■ BLACKPOOL NOW has its own regular rock club. Called the **GPO, Club**, it's based in George St and operates every Sunday between 7pm until 10.30pm, providing both a rock disco and live bands. Admission is £1.

The club is currently seeking bands to perform at the venue and interested parties should contact **Lynn 'W.A.S.P. W.O.M.A.N' Vaughan** on: **0253 34900**.

■ SEATTLE BAND **Metal Church** are presently working on a new album with producer **Mark Dodson** at *Steve Lawson Productions Studios*. The LP, as yet untitled, will be issued through *Elektra* later this year.

ASK ASTBURY

■**IAN ASTBURY** looks relaxed as he slides into the interview chair in his management's office. Far more relaxed than the last time we faced each other, about a year back just prior to the release of **The Cult**'s magnificent **'Love'** album. His hair's grown by an amazing degree and he's reflecting his own state of mind through it!! Ian is (ha, ha) 'letting it all hang out'!

He's got a right to be contented an' all. Eight months after the release of 'Love', 800,000 worldwide sales on, The Cult's frontman, who once proclaimed *'basically, I'm pretty thick'*, is having the last laugh on the cynics and jealous backbiters who saw fit to put the knife into the man for no other reason than the cut of his barnet! In over five years of rock journalism I've never witnessed such a cruel hatchet job on a record as that which was meted out to 'Love'. 'Drippy Hippies' was about the kindest term employed!

"I really thought the album would be better received," states Astbury simply, "I thought people would be more open-minded. It seemed to be what folk were crying out for at the time, music that was more guitar-orientated, more into melodies and songs. We thought we had the solution, but we didn't have the bullshit factor to go with it!

"Still, I think we're beyond criticism now, and although I was upset at the time, the tour and album sales more than made up for it. The press isn't as all-powerful as it might believe. *Kerrang!* is the only paper that understands!"

Ah, how sweet – and something of an understatement, looking at The Cult's ever-increasing worldwide popularity. Cults aren't supposed to get *this* big!

Following their performances supporting **Simple Minds** in Glasgow and Milton Keynes and a one-off headliner at the *Brixton Academy*, it's time to check on future plans for the band. After all, the new material has shown itself to be moving into more *Kerrang!* territory than ever before . . .

"It's not as crass as this, but the closest approximation I can find to the new material is **AC/DC** meeting **Pink Floyd** *circa* 1967! We've developed our musical imaginations a lot more and we've learnt how to control the power of the band. We now look at 'Love' as the *beginning* of this group. We could've done a lot more with the guitar and the singing, but we'll make sure that the next album is a lot more powerful.

***IAN ASTBURY of the Kult:* "Kerrang! *is the only paper that understands . . .*"**

"**Billy Duff** is actually playing guitar only two decibels below the threshold of pain these days and we're getting into some heavy trashing of our gear, so things are definitely looking up!"

A statement backed-up by the new songs; guitar cranked to bleeding point and titles such as **'The Peace Dogs', 'Electric Ocean', 'Conquistador'** and **'Love Removal Machine'** should even shut **Xavier Russell** up for five minutes!

"The new album will be done at *The Manor* in Oxfordshire and we're using **Steve Brown** again, the guy who produced 'Love'. We've got somewhere between eigth and 16 songs on the go right now and we'll be recording over the Summer with the LP scheduled to hit the shops (hopefully) by October. It'll be a *fun* LP, something which we hope will brighten a lot of people's days! This will be The Cult album to really weed out all the cynics!"

The cynics who say that the contemporary music scene is stagnant?

"Exactly! There's a whole load of good stuff around if only people would open their eyes and look for it! **The Mission, Balaam And The Angel, The Medics, Zodiac Mindwarp**, all great bands if people would only go out and enjoy them. People should try and have as much fun as I'm having – I'm having a real gas!" he chuckles, before leaving to demo up those noo toons.

Lawks a lordy, he's brightened my day already. Face facts, suckers, The Cult will not go away. Roll on October.

HOWARD JOHNSON

free
TDK
+
tapes
£5 off a
TOSHIBA
when you
go
IT'S DBUSINESS
GET YOUR EARS ROUND THIS!
SEE SPECIAL PACKS FOR DETAILS
OFFER CLOSES DEC 31 86
RKO
EVER READY
GOLD SEAL
TOSHIBA
TDK
GO GO GO GOLD SEAL

Pic Ross Halfin

'. . . No place for hiding baby, no place to run/You pull the trigger of my . . .'

ONLY ON this occasion the gun in question looks a little on the large side – even for (Mean) **Gene Simmons**, pictured here with three members of LA bruisers, **Black 'N Blue**. Definitely a case of Me And My (Five O' Clock) Shadow for the **Kiss** ko-founder – whose hair once again appears to be on the retreat – this latest look having nothing to do with the fact that he's currently producing the third B 'N B album (tentatively titled **'Nasty'**) and a lot to do with the movie **'Wanted Dead Or Alive'**, in which he co-stars alongside **Rutger Hauer** (**'Bladerunner'**, *etc*).

Gene, it seems, plays the part of an Arab terrorist – another baddie role – which must be interesting to say the least for someone of Jewish extraction! Expect a release next year.

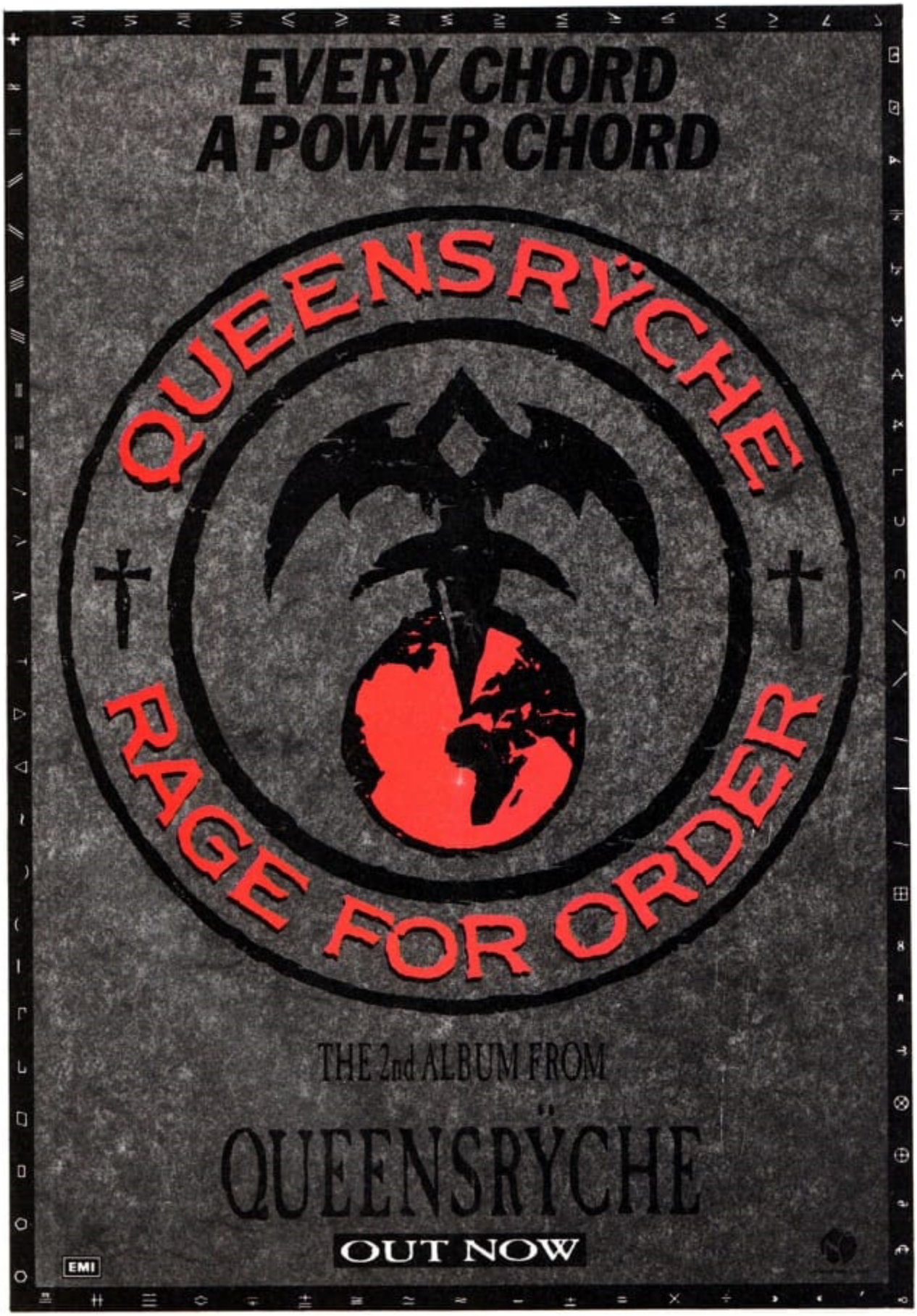
In the meantime, **'Never Too Young To Die'**, a film Gene completed work on some time ago, recently opened in the US . . . to poor reviews, though *Variety* magazine singled out his performance as a rose amongst the thorns. All of which bodes well for yet *another* movie he's currently engaged in; a **Dino De Horrendous** production this time called **'Trick Or Treat'**, it's been described by one source as a "rock'n'roll version of **'Carrie'**" and – wait for it – also features a cameo role from that well-known Thespian and unchallenged expert on the Theatre Of The Absurb, **Ozzy** 'Olivier' **Osbourne**!

Ozzy (it sez here) plays the part of an 'anti-rock crusader', while **Simmons** assumes the role of DJ **Norman** 'The Nuke' **Taurog**. The American release should take place on October 31 (Halloween, when else?) with a suitably heavy soundtrack LP also in the pipeline.

So, has the lure of the silver screen finally proved too much for Gene? Is he no longer involved in the Kiss Kause? Think again! The band, I'm assured, will start recording the follow-up to their **'Asylum'** LP some time in August using either New York or Los Angeles as a base for the project. Gene and longstanding partner **Paul Stanley** plan to work alongside different producers/writers and hope to have the finished product in the stores by January '87.

Perhaps **'Sin After Cinema'** might be an appropriate title?!

DANTE BONUTTO


EVERY CHORD
A POWER CHORD
QUEENSRŸCHE
RAGE FOR ORDER
THE 2nd ALBUM FROM
QUEENSRŸCHE
OUT NOW
EMI

TO HOLS AND BACK

A taciturn IAN GILLAN tries to remember what he did during his six year vacation away from DEEP PURPLE. Tour guide MARK PUTTERFORD attempts to jog the man's memory.

YEAH – YOU remember. The first day back at school after that glorious six-week Summer break and the all-too-familiar gloom of the classroom is predictably made worse by that smug, smart-assed teacher, gleefully handing out sheets of paper and announcing, amidst the pitiful moans and groans of the pathetic pupils, that you're all to write an essay on what you did during the holidays. Zzzzzzzzzz . . .

I watched the telly. Played cricket a couple of times. Sat on a beach in the town centre and shouted at the birds walking past. Went swimming and 'bombed' until I got chucked out. Beat up some kids from the other local school. And then went home and watched telly again.

What Ian Gillan did on his vacation is much more interesting. During the break he had from, er, thingummyjig, he formed a band of his own, released a stack of albums, toured the world and made it big. Not in six weeks of course, but in six *years*. And, rather than have him write an essay on it, *10 Records* have pieced together a 19-track compilation of Gillan material, ranging from ancient relics like 'Scarabus' and 'Mad Elaine', right through to 'Magic's 'Bluesy Blue Sea' and 'Long Gone'. It's quite good, too.

Gillan, actually, was a good band. It evolved, of course, from the jazz rocky Ian Gillan Band and exploded in a mushroom-shaped cloud of screaming guitars and screaming vocals with the 'Mr. Universe' LP in '79, and then continued to ride the New Wave of HM for three years, picking up hit singles along the way and growing to the point where *Wembley Arena* shows were pencilled onto tour schedules where college halls had been just a few years before. And for those of us who followed the *Strat*-smashing antics of Bernie Tormé, the bald-headed bass buffoonery of John McCoy, the ivory-tapping talents of Colin Towns and, of course, Ian Gillan's own vinyl and stage escapades, it was all very enjoyable.

GILLAN, THE man, is currently in Vermont, USA, hard at work on Deep Purple's new album. But in honour of the aforementioned compilation, our lines are crossed and we're reminiscing about Gillan band daze. Ian, who obviously has other things on his mind, finds it hard to remember all that happened during those years (he'd even forgotten about that classic, multi-platinum, earth-shaking 'For Gillan Fans Only' album which came fantastically free with the 'Glory Road' LP!), but he does recall his time in Gillan with a certain amount of affection.

"Yeah, it was great – I had a fantastic time," he says enthusiastically. "I enjoyed the early days – around the 'Clear Air Turbulence' period – I enjoyed doing all the small clubs and colleges again, I enjoyed all the 17,000-mile tours where we drove ourselves around and worked 13 days a fortnight, and I enjoyed the odd hit record here and there (because you've got to pay the bills) . . . I enjoyed the beginning, I enjoyed the middle and, most of all, I enjoyed the end!"

So let's take a closer look at the new 'What I Did On My Vacation' double LP, a well-balanced selection of material, carefully chosen and recalling almost every period and line-up of the band. There aren't any tracks from Ian's first solo album, 'Child In Time' ("probably becuase it's so awful" – IG), but every other Gillan LP has been plundered; there's two tracks from 'Scarabus', one from 'Clear Air Turbulence', two from 'Mr Universe', four from 'Glory Road', three from 'Future Shock' three from 'Double Trouble' and three from 'Magic' – plus 'Lucille', a single which didn't make it onto a Gillan album.

Everyone is going to have their own opinion as to what should've been chosen for the album – I would've had 'Roller', 'Are You Sure?', 'Bite The Bullet' and 'Men Of War' on there for starters – but, all-in-all, it's a sound representation of the band's vinyl history.

"It spans the albums we did from '76 to '82," says Ian, "and come to think of it, we did so many albums during that period that I couldn't remember what was what in the end! But yeah, it's an interesting selection, and a good album for enthusiasts.

"What happened was, *10 Records* sent me a list of songs which they recommended, and I studied it and thought it was good. I then made a couple of suggestions to them about which other songs I thought should go on it – 'Mutually Assured Destruction' was one of the numbers I particularly wanted included – and we all reached an agreement."

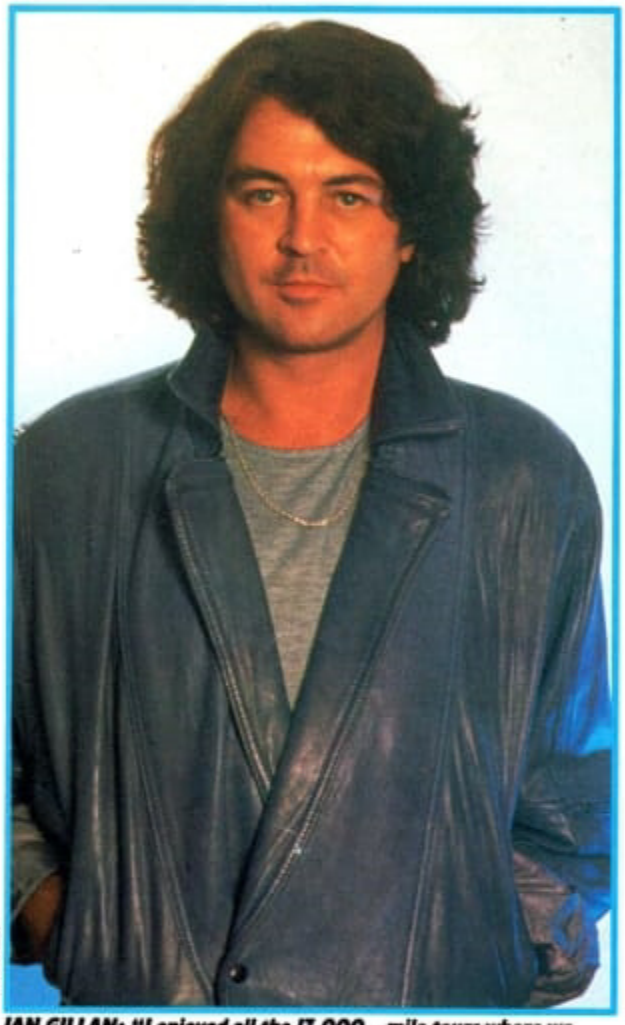
How does Ian feel about all that old material now?

"Well, we suffered from a total lack of production," he tells me, "in fact, the production on all the Gillan stuff was *awful!* We changed the line-up of the band quite a lot, and I suppose everybody wanted to have a dabble at producing – y'know, leaning over each other at the mixing desk – so we never really got round to getting a producer.

"Yeah, production-wise we *suffered*. All that stuff sounds particularly bad when compared with other records of its era, when bands were beginning to get into big production, and I cringe when I hear it now.

"But if you look beyond the production, the material we wrote was good. I certainly haven't played that old Gillan stuff for yonks, so I found it very interesting listening to the compilation. It is nice to look back on it all."

YEAH, IT *is* nice to look back at the Gillan era, and interesting, too. What particularly intrigues me about the band's development was the dramatic change of musical direction which took place with 'Mr Universe'; suddenly, the group began belting out much, much heavier material, blowing all the cobwebs off their jazz/



Pic Didi Zill

IAN GILLAN: "I enjoyed all the 17,000 – mile tours where we drove ourselves around and worked 13 days a fortnight . . ."

rock period.

"Yeah, that was a big change for us," the singer agrees from afar, "but that was because 'Mr. Universe' was the first album with a new line-up. Every time we had a line-up change, the *music* changed too, because the music is inspired by whatever musicians are in the band – and when you change 60 per cent of the band you're inevitably going to have a dramatic change in the music.

"If you look at the early Ian Gillan Band, you'll see players like Gustafson, Fenwick and Nauseef, and their whole attitude to music was influenced very much by wanting to get a jazz/rock thing going in England – because it was highly influential in the States at that time if you remember. Consequently, the music on the first few albums had a jazz/rock feel to it. Incidentally, that was certainly the most educational period of my life; I learnt more about singing than I ever had before.

"Then, of course, when McCoy, Steve Byrd and those kind of people joined the band it was, 'Let's go out, have a trash and enjoy ourselves', and I found that change from the jazz/rock thing quite inspiring, actually. It was certainly a change for the better, I feel."

So do I, and 'Mr. Universe' remains one of my fave Gillan outings. Ian, however, has a different favourite.

"I honestly think that the album I hated most at the time is the one I like best now, and that's 'Double Trouble'. I'm not talking about the live section of the album – I don't like listening to live recordings – but the studio section is my favourite. I think. Funnily enough, the reason why I hated it at the time was because I thought it was over-produced! But when I listen to it now, I think it stands up quite well."

Mmm, 'Double Trouble' . . . blimey, it was only five years ago and I'm feeling nostalgic about it already! But, y'see, I spent a lot of time with Gillan in those daze – I don't think I *ever* missed a London gig – and I always did have a soft spot for them (. . . I'm *not* talking about the quicksand at the bottom of my garden, either!). I just think it's a shame that it all ended on such a sour note, when Ian called it a day after suffering throat problems (although rumours insisted that it was actually to join Deep Purple) and the other members of the band wasted no time in turning the air blue.

I wondered if Ian is regretful of the way Gillan finally ground to a halt.

"Well, that's life, isn't it?" he says, coldly. "Everything ends on a sour note . . ."

Does he have any contact with the old Gillan band members now?

"No. I'm still in second-hand contact with Colin (Towns)," he explains, "because my manager is friendly with his. But other than that I've no contact with those people at all.

"It was all a bit of a trauma, really. The band broke up, I was having my tonsils out, they didn't believe me and started lying through their teeth in the press, with me getting more and more angry . . . and I couldn't really be bothered to discuss it with them. To be honest, I'm not really bothered about discussing it with them *now* . . . and I won't until they apologise. *I* told the truth, *they* lied . . . and that was it. Janick (Gers, former guitarist) was great about it, but the others didn't really examine the evidence, and to say what they did about me in the press is unforgivable."

OKAY, OKAY . . . let's cut that right there and look on the bright side of things because, for most of the time, Gillan was a solid and very effective team – as you'll hear on the compilation if you never checked out the band when they were still alive and kicking. They were particularly hot when Bernie Tormé was swinging the axe (watch out for 'Unchain Your Brain', 'No Easy Way' and 'Vengeance'), but Janick Gers took over stylishly and steered Gillan through some equally memorable moments – like 'I'll Rip Your Spine Out', for example. But what about the Gillan of today? What about this solo album we've heard he's due to start work on in August? What about the new Deep Purple album? Ian . . .?

"Solo album – *which* solo album?" he sounds puzzled and a little annoyed. "Who told you that? Look, I'm signed to *Virgin Records* (of which *10 Records* is a subsidiary), and as soon as I've got some time I'll be delivering an album to them. Whether it'll be a solo album or not I don't know. What did you say? I'm doing it in August? You'll have to tell me what it's like when you buy a copy."

And as for Purple, all Ian would say is this:

"The album's coming along very well, thank you. I don't really want to go into the Purple situation, because we're not going to be doing any interviews until the record is released and the management decide the time is right."

Okay. Well all that's really left to say is this: if you're an Ian Gillan fan and, for some strange reason, you *didn't* collect all of his '76-'82 albums, then 'What I Did On My Vacation' is a good buy. And if you're not an Ian Gillan fan . . . well, you might find this collection will change your mind.

Right, now it's back to the essay which Geoff asked me to write about what I did over the weekend . . .

K: Kompost! KK: Klueless! KKK: Kompetent! KKKK: Korrosive! KKKKK: Kolossal!

IT'S THE MEAL THING

DAVID LEE ROTH
'Eat 'Em And Smile'
(Warner Brothers 1-25470)
KKKK½

IF IT WEREN'T for the fact that Van Hagar have whipped up a Number One album and a Top Five single in the States, Howard Johnson might feel inclined to say, 'I told you so!' (See '5150' review issue 118). Happily that particular pleasure will now fall to yours truly; when, in a few months time, Mr Roth's debut solo album nestles comfortably in the upper reaches of the charts and the upcoming US tour is a nationwide sell-out, I'll be able to sit back, smile and say: 'Told ya so!' And what's more, I'll enjoy doing it. Why? Well, I'm glad you asked me that . . .

Van Halen without David Lee Roth is like a joke without a punchline – the point of the thing's existence has been effectively wiped out. But David Lee Roth without Van Halen is like the ultimate party animal given the keys to the drinks cabinet, the convertible AND the girls room! This is the boy unleashed and he intends to party, party till he drops!

'Eat 'Em And Smile' is the greatest Van Halen album they'll *never* make. It's the natural successor to '1984' in a way that '5150' has singularly failed to be. All Mr Roth has done is exchange one backing band for another, only this one does what HE wants them to do! And while Van Hagar have been bad-mouthing Roth in the press, The Man has been preparing this fine two-fingered answer to all their bitching. And when the time comes to take his *troupe* out on the road and the *real* fun can begin, Roth will be able, in much the same way that Sting did to the Police, to say: If you ever had any doubts who the punters *really* came to see, think again!

This album also raises questions about Roth's supposedly limited contribution to the creation of the VH sound. The record sounds SO much like Van Halen at their best it's impossible to believe this is an accident. Roth can now lay claim to being the heart and soul of Van Halen – this is so close it's almost unreal!

'5150's opener, 'Good Enough', has Sammy Hagar attempting to out-Roth Roth but falling short. Mr Roth shows him how it *should* be done with the single 'Yankee Rose' (for which the video, incidentally, is a scream with Roth camping it up gloriously!).

He trades lines with new guitarman and co-writer Steve Vai (whom I raved about in the PIL LP review), intercutting guitar screeches with lines like: *'Well, let me roll up onto the sidewalk and take a look! Yes! Wow! She's beautiful! I'm talking about a Yankee Rose!'* It's the usual kind of nonsense that only Roth can get away with.

But surely no-one can ever replace Eddie Van Halen, I hear you cry! Think again, *mes amis*, just listen to the guitar intro to

DAVE LEE ROTH (right) with guitarist Steve Vai: 'a fine two-fingered answer to all their (Van Hagar's) bitching'

MUSIC BREAKS DOWN THE BARRIERS!

ROGUE MALES NEW 3 TRACK 12" SINGLE OUT NOW
12 KUT 122

Belfast

YOU HEARD "FIRST VISIT".....
.....THE SECOND COMING IS "ANIMAL MAN"

'Shyboy' (a Roth/Bassist Billy Sheehan composition) and tell me Eddie could've done it better.

'I'm Easy' was written by Billy Field and Tim Price, about whom I know absolutely nothing. But the track harks back to the 'Crazy From The Heat' EP with Mr Roth plunging into some marvellous blues/jazz, and I'm sure Billy Sheehan is playing a stand-up bass on this one. It's the sort of track VH would never have let him get away with, but the style is so perfectly suited to his voice and persona they'll never know what they missed, trumpets and trombones, the works!

'Ladies Nite In Buffalo?' is a hot oppressive track, the kind of song that should've soundtracked the movie 'Body Heat'. If you saw that you'll know how the song feels. A number made for a long, hot Summer of madness, while side closer, 'Goin' Crazy!' (from the heat, naturally!), isn't a million miles removed from the classic 'I'll Wait'.

Over on *Side Two* there's a cover of the Nashville Teens' 'Tobacco Road' (bound to be a single) and more extraordinary guitar work from Mr Vai.

Asked why there were only four tracks on 'Crazy From the Heat' Mr Roth replied that since most albums have only four good tracks anyway he'd simply cut out the flab! The next two cuts here *are* this album's flab, notable only for the bass solo/guitar solo spot on 'Elephant Gun'. But he hits the fast lane again on 'Bump & Grind' (do I need to spell it out for you?), another classic Van Halenesque number that, sadly, they'll never be able to produce.

Closing with 'That's Life', another cover, again in the 'Crazy From The Heat' style with Roth putting on his best top hat'n'tails and coming on with the Louis Armstrong impression, you realise why Van Halen were always so much fun. With Roth around everything was done for laughs and nothing was to be taken too seriously.

Buy this album, it will be a Summer classic. Now the party can REALLY begin!!

DAVE DICKSONE

MEDICINE SHOW

DOC HOLLIDAY
'Danger Zone'
(Metal Masters METALP 113)
KKKKK

HERE IT is, folks – the Suvern album to end all Suvern albums! Not since Lynyrd Skynyrd's mighty fine '75 release 'Nuthin' Fancy', and that's going back a bit, have I been so moved by a slice of Konfederate rock!

'Danger Zone' is a giant leap forward from the Docs' last A&M *studio outing, 'Modern Medicine' (1983). No longer having to suffer the pressures of being on a 'major label', Bruce Brookshire and his redneck rock'n'roll band have gone and recorded the album they've always wanted to.*

Kickin' the album off is the very moving, yet at the same time very kommercial, 'Danger Zone'. An eerie 'Apocalypse Now'-style, rotating helikopter blade eases its way through me house-trained Celestion SL6s, *and then the unmistakable riffing of 'The Guvnor' komes blasting forth, Mr. Brookshire bending his six strings to the max.*

Broocie recently told me that the inspiration for 'Danger Zone' kame to them whilst residing in his hometown of Warner Robins, Georgia. Apparently, his gaff backs on to one of the largest airforce bases in Amerika and the konstant sound of rotary blades being tested at night began to get on the man's nerves and this is the inspiration behind this moving piece of Konfederate mayhem.

The very sleazy 'Ready To Burn' follows; very lowdown boogie, Broocie singing the toon as if he'd just downed a whole bottle of 114 Old Grandad. *Need I say more? Of Kourse not, I know you're getting rattled just thinking about it!*

Next up is the album's only really *Suvern-sounding kut, the very Skynyrdy 'Redneck Rock & Roll Band'. If you want to know just how and when Doc Holliday started and what their early influences are, then all is revealed here. And listen out for the delightful ivory tinkling from guest musician Tony Cooper (the Blackie Lawless of the South!). Very Chas & Dave.*

'Run To Me' is a charming ballad that's guaranteed to bring on the waterworks, while the very naughty'n'sexy 'Southern Girls' will have you kurled up on the living room floor in fits of laughter.

Pick of the pile on Side Two *is 'Tijuana Motel' (which is where the Docs stayed whilst rekording this masterwork). Not surprisingly, this 'un is Mexikan in flavour, right down to the horns. So should you ever be in North Karolina and find yourself in a place kalled Lizard Lick (I kid you not), then pop into the* Tijuana Motel, *I guarantee some serious* meskal *action!*

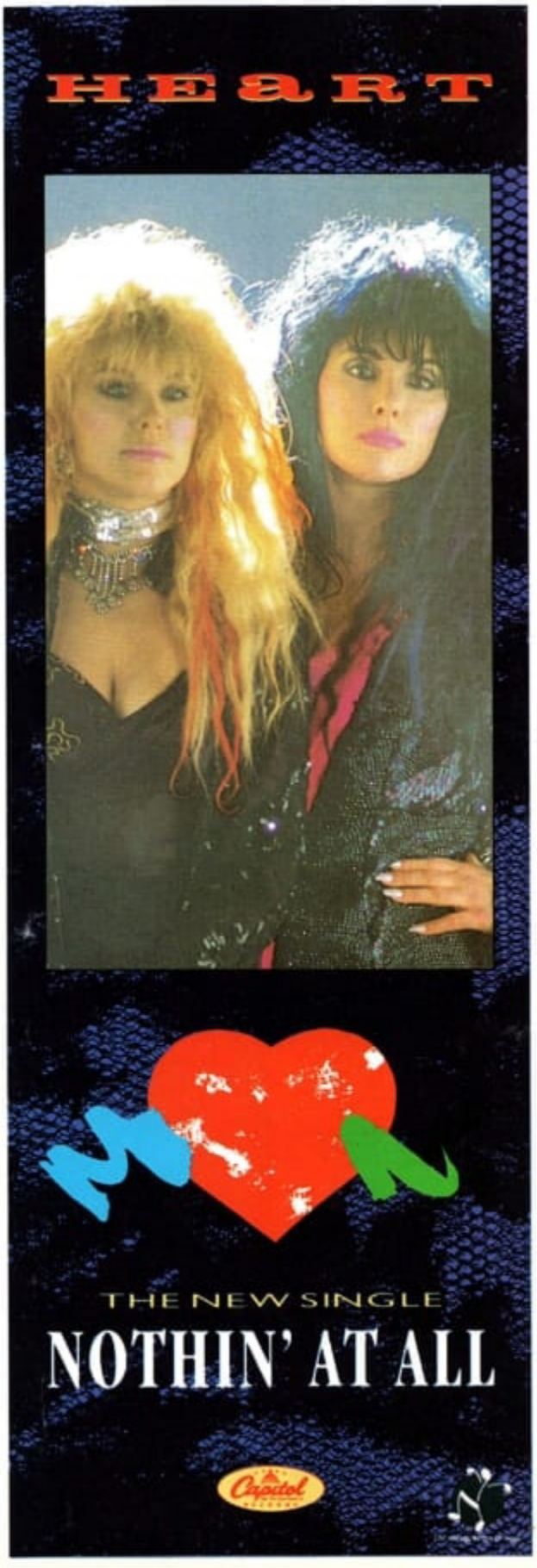
'Thunder & Lightning/Into The Night' is also a fine toon. Bruce wrote this shortly after I played him Kreator's 'Pleasure To Kill' album and, sure enough, it had an effect on the way this very lively Blackfoot-flavoured toon turned out. The Kreator influence is particularly noticeable during the song's latter stages, where Broocie growls: 'Where do I go when there's no-one home in my brain/Where do I go to keep me from going insane/Out on the streets where nobody knows my name. . . I like cruizing, midnight boozing, nobody's gonna stop now'. T'riffik stuff, it's almost Konfederate Frash!

'All The Right Moves' kould easily be a hit single, sparked off by Jamie Deckard's inspired drumming and the Joan Jett-style chant-along khorus of 'She's got all the right moves'.

And there you have it; the Docs have finally kome up with an album that kould *and* should *put Suvern Boogie back on the map. Let's just hope Doc Holliday make it over to dear old Blighty later on in the year – now that would be an experience* not *to be missed!*

XAVIER RUSSELL

MORE REVIEWZ OVER PAGE



MOTORHEAD
'Orgasmatron'
(GWR Records GWLP 1)
KKKK

BEEN A long time coming this one, hasn't it? Never been a major Motörheader in the past, but wasn't it the 'Another Perfect Day' LP with Brian Robbo on guitar that last filtered out of the studio and into the shops?

Ch-ch-ch-changes a-plenty since then. Robbo out, drummer 'Philthy Animal' out, guitarist Phil Campbell in from Wales, drummer Pete Gill in (fresh from attempting to sue the ass off former band Saxon), Würzel (one of the finest . . .) in from God knows where, Lemmy still sweating and snorting like the true rock 'n' roll doggie he is!

The 'Killed By Death' single opened my eyes to the Motörhead way of seeing things, a true gem in anyone's musical language and enough to get lil ol' me excited about the possibility of future 'Head games.

So here it is, 'Orgasmatron', an album that deserves that five-K slap if only for the title! Ah, but I guess we're here to talk music, ain't we? *Kerrang!* being the esteemed organ it is, we have certain standards to maintain. No favours for the laugh, just points for the impact of the axes!

To be frank, I don't see anything here to snap hard at the heels of 'Killed . . .', but that's not to say that Motörhead haven't earned themselves a numbers of accolades with 'Orgasmatron'. Nah, as you'd expect from the veteran of many a hangover, Lemmy has ordered forth noise, filth and fury in *Sun* front page proportions and his band of merry men have gone gung-ho to deliver. Messrs Würzel and Campbell belt out serious riffery at every twist 'n' turn, while Lemmy gargles more razor-blades *per* song than any vocalist I know! So what if Pete Gill rips off 'Overkill' on the intro to 'The Claw', isn't that called *'giving the kids what they want'?!*

Ah, but less pussying around. Where are the main moments? 'Doctor Rock' manages to overcome the comedy hour lines of *'We sure ain't talking Doctor Spock/Hear me talking Doctor Rock'* with a scintillating riff; the title track scares the shit out of you with its claustrophobic atmosphere (play with the lights definitely *on*!); and the new single, 'Deaf Forever', is quite possibly the second best thing Motörhead have ever recorded after the mighty 'Killed . . .'.

It has to be said that 'Built For Speed' and 'Nothing Up My Sleeve' are just a tad on the dull side, thus a K docked. Still, the best thing Motörhead have done in many a moon and, well, the highest compliment I can give is that 'Orgasmatron' makes you *want* to be a scumbag! Here's to the lowlifes!

HOWARD JOHNSON

BIG COUNTRY
'The Seer'
(Mercury MERH 87)
KKK

WHAT WITH their last album, 'Steeltown', being a (relative) commercial if not artistic failure, Big Country were in danger of becoming the Status Quo of the New Rock – formularised, stylised and, ultimately, sanitised. Mainman Stuart Adamson demanded a break for re-appraisal before launching himself into the *mêlée* that is modern day music once more!

'The Seer' is the result of this hiatus, a slightly harder album on the ear perhaps, not so much easy listening, somewhat more fulfilling than its predecessors maybe, but ultimately not an album to cherish.

It may just be me I suppose, but I've always detected a certain degree of pomposity in Big Country's musical fare. Dancing a jig and rousing the masses may be just fine on Burns' Night up in Glasgae, but for my humble Sassanach palate it's still a little bit wearing on cold, black vinyl.

The 'formula approach' is still very apparent on numbers such as 'I Walk The Hill' and 'Look Away', and even attempts to expand on the theme through epics such as the title track fall flat as the bloody jiggity-jig comes in! Even the magical presence of Katie 'Swoon' Bush can't rescue that one – indictment indeed!

I have a lot of time for Stuart Adamson's attitude, his refusal to be anybody's puppet, and, my God, he must *really* love this kind of shindig stuff, but admiration is no substitute for enthusiasm. As I get the second side underway for the third time I still can't raise more than a slight foot-tap to 'One Great Thing'.

Big Country are the acceptable face of rock to the beer 'n' football crowd. Perfection itself on a technical level, but devoid of the dirt that separates the goods from the greats.

HOWARD JOHNSON

MORE REVIEWZ PAGE 14

QUEENSRŸCHE: 'no-one, not even the mighty Judas Priest, can possibly touch this outfit for sheer chaotic intensity . . .'

KAGE THE RAGERS

QUEENSRŸCHE
'Rage For Order'
(EMI America ST 17197)
KKKKK

WELL, THEY didn't have to go and cut an album *this* good did they?

Having finally come to terms with the faults and frustrations plainly recognisable on their debut LP 'The Warning', the Noise Boys from Seattle have gone for absolute broke, creating a monstrous musical excess that'll have you reelin' an' wreckin' from the first powerchord to the last nightmarish scream. This is, and I'm sure they know it too, the sort of record they should and *could* have made in the very first place . . . but then how could they have followed it up? (Montrose, Van Halen, get my drift?).

'Rage For Order' is definitely the business, 11 songs, not one of them any less homicidal than an enraged gunman and the best already butchering their way into some of my all-time fave Metal cutz, knocking the stuffing out of excess baggage like AC/DC's 'Whole Lotta Rosie' and even Priest's 'Victim Of Changes'.

All this is due in no small measure to the production work of Neil Kernon, who appears to have honed the mucho deviant, volatile guitar work of Messrs Chris DeGarmo and Michael Wilton into a mini-revolution all of their own. Kernon obviously had the sense to realise that taming the distortion was a no-no; rather he's gone out on a limb to harness the confusion by systematically layering the guitars until there is in effect no more space to be filled – this is the *ultimate*, it's simply impossible to create a heavier, louder sound with present day technology.

One of the strengths of 'Rage For Order' (for once an LP title that actually befits the contents!) is that it works as an *album* rather than just a collection of songs. A journey into the intricate confusion and atmosphere first created on the debut LP – subjects such as love ('London', perhaps? You never quite *know* with Queensrÿche), lust ('Walk In The Shadows'), violence ('Gonna Get Close To You'), paranoia ('The Killing Words') and technology (several examples best exemplified by 'Screaming In Digital'), a journey down a well-worn path that, because of Queensrÿche's unique and twisted perspective, proves to be dramatic and never less than intensely harrowing.

I guess the trip really begins with *Side One*, 'Walk In The Shadows', which beat-wise cavorts over the same ground as the Crüe's 'Too Young Too Fall In Love' only much more serious in both delivery and content, will give you the first whiff of what I'm trying to put over in words. Anarchic riffs hack the ears and Geoff Tate's vocals provide a chilling sanctuary before linking with 'I Dream In Infrared' (highly complex) and the magnificent twin-lead guitar bedlam of 'The Whisper', which benefits from a most peculiar off-beat drum pattern similar to Maiden's 'Number Of The Beast'. Tate's vocals on this track especially are superb.

'Gonna Get Close To You' has all the makings of a 'Ryche classic, sounding very Zeppelin, while 'Surgical Strike' closes the side, leaving a trail of gristle and blood disfigured by several bursts of frantic guitar.

Side Two is more hazardous. Stealing a listen to *'Neue Regel'* ('New Rule') is like having the more absurd parts of your fantasies come alive in one gigantic explosion, and is about as close as you'll get to stuff from 'The Warning'.

Sledgehammer drumming and brutal riffs identify 'Chemical Youth', while 'London' is the track most modern religions would probably hail as the Devil incarnate itself. However, it's left to the *staccato* beat of another Eastern flavoured colossus, 'Screaming In Digital', to wave ta-ta to the hellish heaviness before the album fades out for good with an intense, heavily phased ballad, 'I Will Remember'. *They* might remember but one thing's for sure, *you'll* never forget.

With 'Rage For Order' Queensrÿche have redeemed themselves and attained a position of total supremacy. No-one, not even the mighty Judas Priest, can possibly touch this outfit for sheer chaotic intensity. Excuse me while I go and have a lie-down!

DEREK OLIVER

ROTH 'N' ROLL!

DAVID LEE ROTH

THE NEW ALBUM 'EAT 'EM AND SMILE' – NOW ON LP & CASSETTE

DAVID LEE ROTH · VOCALS · STEVE VAI · GUITARS · BILLY SHEEHAN · BASS · GREGG BISSONETTE · DRUMS

PRODUCED BY TED TEMPLEMAN · Includes The Single 'YANKEE ROSE'

Distributed by WEA Records Ltd. A Warner Communications Co.

FROM PAGE 12

GARY MOORE
'Rockin' Every Night'
(10 Records XID1)
KKKK

RELEASED NOW in Britain due to public demand, this live LP from our Gal has actually been on the market in Japan for some three years and therefore only previously available on import here.

'Rockin' Every Night' was recorded in Tokyo, Japan, in late January '83, and features Ian Paice on drums, Neil Murray on bass, Don Airey on keys and John Sloman on vocals (and additional keys) as well as The Man himself – magic-fingers Moore.

Opening with a tasty trio from the 'Corridors Of Power' album – 'Rockin' Every Night', 'Wishing Well' and the emotional, if slightly long, 'I Can't Wait Until Tomorrow' – and then exploding on *Side Two* in a blaze of Nip-slaying glory with 'Nuclear Attack', the finger-flashin', pick-peltin' whirlwind of 'White Knuckles', 'Rockin' & Rollin'' and the boisterous 'Back On The Streets', the album shows (one of!) Moore's old line-ups in fearsome form and, naturally enough, is packed to the max with The Man's devastating digital displays.

Another thing that 'Rockin' Every Night' shows is how right Gal was to get shot of John Sloman. I don't mean to be as detrimental to Sloman as it sounds, but on occasion he comes across as awkward and out-of-place, and indeed when Gal himself steps towards the microphone (for 'Wishing Well', 'I Can't Wait Until Tomorrow' and 'Back On The Streets') it sounds just as good.

All the same, however, it's what The Man does with his fingers rather than his larynx which counts, and there's much more than just 100mph soloing here. The final track on the album, 'Sunset', for example, is a beautiful instrumental – dedicated to Randy Rhoads – with Moore gliding gracefully on the breeze of Don Airey's keyboards to create a marvellous atmosphere of melancholy.

Yeah, 'Rockin' Every Night' is Gal and his gang (does it matter who's in it?) rockin' an' rollin' through some of his best material of the time . . . and it sounds real good. If you haven't already, go buy it!

MARK PUTTERFORD

ELIXIR
'The Son Of Odin'
(Elixir 2)
KKK3/4

I LIKE Elixir. They're British, heavy, melodic, write decent songs about interesting subjects, pay for their albums with a loan from the bank manager and use their *own* manager's flat as security for the loan!

Of the nine tracks on show, only three – 'Trial By Fire', 'Starflight' and 'Children Of Tomorrow' – fall below the standard that the group establish elsewhere in the grooves.

'The Star Of Beshaan' gets us underway and it's immediately obvious just how much Elixir have matured from the band who produced some dodgy early demos some two years ago. The guitars are razor-sharp, the vocals less pained, the bass less doom-stricken and the arrangements spot on. Drummer Kevin Bobbs shines in particular, hard'n'fast when the mood demands and enhancing the riff phrasing with some intelligent forearm-smash cymbal crashes.

'Treachery (Ride Like The Wind)', the band's single, appears re-recorded here and actually sounds *more* like Maiden than the old version, if such a thing is possible. It's slick, meaty, catchy and those bloody guitars are still dancing around my brain a week later.

'Son Of Odin', on the other hand, is a different proposition – slow, moody and melodic, the kind of 'epic' number that would easily slot in between 'Ritchie Blackmore's Rainbow' and 'Rising'. Do yourself and Elixir a favour by locking yer ears around a copy of this album. Get it for £4.99 (plus £1 p&p UK and overseas) from Seymour Mincer, Flat 4, 33 Malmesbury Road, South Woodford, London, E18 2NL. Also, Igor at Sh.... you know who.

PAUL MILLER

ANGEL WITCH
'Frontal Assault'
(Killerwatt KILP 4003)
KK

I ASK you, it's supposed to be Summer, a time for much jollity and happiness – no-one wants to listen to the likes of dreary old Angel Witch droning on and on and on (cont. page 94) about Satan, parish jumble sales and exploding vicars!

The titles say it all: 'Religion (Born Again)' is AW's answer to Stryper and a sure-fire indication that the Devil *doesn't* have all the best tunes. 'Undergods', 'Take To The Wing' and 'Dream World' are more of the same, the subject matter varying about as much as the endlessly chugging riffs and echo-chamber vocals. I enjoy a bit of gothic horror as much as anyone, but this is all *so* po-faced.

Things *do* perk up a little on *Side Two*, however. 'Straight From Hell' is a likeable, listenable tune which breaks away from the plodding rut in which the rest of the album is hopelessly stuck. It's atmospheric, a little eerie even, and Dave Tattum turns in a powerful vocal performance, leading me to believe that he's wasted in Angel Witch.

Angel Witch: it's bands like this that give the Devil a bad name.

MAURA SUTTON

POWERHOUSE
'Powerhouse'
(Ambush Records HI 401003)
KKK

SURFACE
'Race The Night'
(Killerwatt Records KILP 4002)
KKK1/3

HERE'S A couple of items which, if they won't exactly set you alight, should still prove of interest . . .

The first, 'Powerhouse', is the self-titled new release from the band who used to be called Geordie and at one time featured AC/DC's cloth-capped crooner, Brian Johnson. Back in the early Seventies, Geordie enjoyed some considerable success – reaching the Top Ten with singles like 'All

MORE METAL THAN BARRY SHEENE'S LEGS

MEGA METAL KERRANG!

INTENSE THIRD ISSUE OUT JULY 25
FEATURES SLAYER KOVER STORY PLUS
MOTÖRHEAD, ROGUE MALE, VOIVOD, RAZOR
KREATOR + MUCH MORE!

THE MAGAZINE THAT CHEWS RIVETS + SPITS OUT NAILS!

THE GIRLS CAN'T HELP IT

VARIOUS ARTISTS
'Ladykillers'
(Greenworld/New Renaissance GWD90541 import)
KKK

MARYANN SCANDIFFIO of Black Lace: 'ever improving vocals'

'LADYKILLERS': YOU'VE seen the photos, now hear the record! *'Eleven tracks by eleven bands'* is what it says on the sleeve, but of these eleven bands only two are *entirely* female in composition (Pantara and Jaded Lady from Los Angeles). The rest are 'mixed,' although all feature female vocalists.

Whether this is really a serious effort to promote the cause of 'wimmin in rock' or merely another attempt to sell albums on the back of pretty faces is irrelevant; what DOES matter is what we find between the grooves and, if truth be told, it's not too much. The two most impressive kuts are provided by a couple of bands who have already started to make a name for themselves – Black Lace and D.C. Lacroix.

Black Lace's contribution, 'Speed Of Sound', is a typical scorcher, powered by Maryann Scandiffio's ever-improving vocals and Carlo Fragnito's face-melting fingerwork (and I ain't talking embroidery here!). Can't wait to hear some new material from this lot. D.C. Lacroix, meanwhile, have been getting some pretty good reviews around these parts and justifiably so. In Sylvie Lacroix they possess the strongest vocalist on the album and I just love the Dave Lee Roth-style rap on 'Rip It Up' – hilarious!

As far as the other nine bands go, however, there's precious little to get excited about. Judy Saiya deserves a mention for managing to sound like a cross between Stevie Nicks and Pat Benatar on 'Try Anything'; 'Sleeping With The Dead' by Queen Of Hearts ain't bad either. Lead vocalist Marlene Capers shows signs of promise and is ably assisted by the legendary Karen Lawrence (ex-1994) on backing vocals – a bit like having Gary Lineker as a ball boy at the World Cup!).

In the final analysis 'Ladykillers' is a disappointment. A more planned approach might have been a wise move instead of this disorganised collection of the new and the not-so-new, the mediocre and the marvellous.

A passing thought: isn't it about time *Kerrang!* had a *male* pin-up series? (And can I choose the photos?!) MAURA SUTTON

Because Of You' – but they faded away after that and eventually called it a day a few years ago. However, bassist Tom Hill, drummer Brian Gibson and 'Johnno's replacement, Rob Turnbull, have decided to continue working together, and Powerhouse is the result with guitarist Martin Metcalfe completing the team.

As it happens, Powerhouse produce some good sounds – the album is clean, fresh and it *does* rock in places – but, I'm afraid, there isn't anything outstanding about it; nothing to grab you by the spheroids and leave you panting like a pensioner on a St. Tropez beach. Nonetheless, 'Powerhouse', at the very least, is a kompetent album from a bunch of experienced musos. 'Heaven Or Hell' sets it off on the right note, and 'Time To Run', 'Feels Like A Breakdown' and especially 'Feel The Steel' hot things up a little on *Side One*. Turnbull's voice shows up well, Metcalfe's guitaring is more than a bit nifty at times, and the band make particularly effective use of keyboards; Val Podlasinski (of course) has been recruited and his ivory dabblings provide some neat little touches here and there.

Mmm, a reasonable album, but not one which is going to recreate the early success of Geordie.

Surface, meanwhile, could have an interesting future ahead of them. Although I'd never heard of them until this album found its way into my sweaty palms, they apparently have something of a following around their home base of Brum, and with plenty of European gigs under their belt they seem to be heading in the right direction.

'Race The Night', their debut album I presume, would appear to be the result of the band's onstage successes, for it's a live recording (done in the parrot house at London Zoo, judging by the audience's squawking and screeching) which stands up very well: ten trax of gritty, melodic rock featuring the flashy guitars of Loz Rabone and Mark Davies (see 'Race The Night' and 'Take The Morning' for details), the keyboards of Dean Field and the vocals of Gez Finnegan, all pinned together and pushed along by Ian and Jamie Hawkins.

I can't help feeling that Gez could put a little more soul and feeling into his voice, but otherwise Surface sound like an outfit fully equipped to progress along rock's Highway To Hammersmith.

MARK PUTTERFORD

MORE REVIEWZ OVER PAGE

OUT NOW

Angel Witch

FRONTAL ASSAULT KILP 4003

"....his efforts give this album a touch of class."
MUSIC WEEK.

"It's great."
KICT-95. U.S.A.

OUT NOW

SURFACE

Race the Night KILP 4002

"A great debut Album."
METAL MICKY

"The greatest band yet to hit this Earth".
HIGH OCTANE

OUT NOW

METALLERGY

12 OLD & NEW CLASSIC TRACKS

BRLP 102

UFO – ROCK BOTTOM
M.S.C. - READY TO ROCK
SCORPIONS – IT ALL DEPENDS
ROGUE MALE – CRAZY MOTOR CYCLE
WRATHCHILD – TEENAGE REVOLUTION
MAN OF WAR – SHELL SHOCK ETC. ETC.

Killerwatt

BANDIT

KILLERWATT RECORDS & BANDIT RECORDS
9/11 MONMOUTH STREET, LONDON WC2H 9DA
TEL: 01-836 4763 TELEX: 923753 REF. W6002

DISTRIBUTED IN THE UK BY PINNACLE

UNBELIEVABLY, THERE are *still* a few blockbustin' back issues of *Kerrang!* available to you, the rock hungry reader!

If an issue isn't mentioned in the list below then, unfortunately, it's sold out.

Send £1 for each issue ordered (£1.50 for each edition of *Extra Kerrang!* and *Mega Metal Kerrang!*), available strictly by post from: ***Kerrang!* Back Numbers, Morgan Grampian plc, Royal Sovereign House, 40 Beresford Street, London SE18 6BQ.**

The price to overseas readers is $2.50 per copy ($3 for each edition of *Extra Kerrang!* and *Mega Metal Kerrang!*). International money orders or sterling cheques should be made payable to **'Spotlight Publications'**. All prices include P&P.

Kerrang! back issues are going like hot cakes, so please give an alternative choice of edition wherever possible.

Please note that if you order back issues by charge card, we cannot accept sums *under* £5.

No 58 HSAS cover plus Judas Priest/Ian Anderson/Slade/Ron Wood/Gary Moore

No 61 Ted Nugent cover plus Aldo Nova/ Manowar/Snowy White/38 Special

No 66 Jap HM cartoon cover plus Michael Schenker/BJH/IQ/Nightwing/Pallas

No 67 Rush cover plus Girlschool/Angel/Yes/ Golden Earring/Rough Cutt

No 68 Legs Diamond/Angel cartoon cover plus Lita Ford/Saxon/Thor, Venom photo comic strip

No 72 Wendy O. Williams cover plus Sammy Hagar/Motörhead/Grand Slam/Billy Idol/Ratt

No 74 Jake E. Lee cover plus Donington preview/Steve Perry/Mike Oldfield

No 75 Bulldog Breed cartoon cover plus the new generation of UK HM bands

No 78 Kiss cover with FREE 3-D glasses plus Venom in 3-D/Bon Jovi/Waysted/Hanoi Rocks

No 79 Conan cartoon cover plus Gary Moore in 3-D/Blackfoot/John Waite/Def Leppard

No 81 Deep Purple cover plus Meat Loaf/ Chequered Past/Huey Lewis/Big Country

No 82 Kontroversial Prince cover plus U2/ Heavy Pettin/The Alarm/Dokken/Deep Purple

No 83 Metallica cover plus Iron Maiden/ Marillion/Phil Mogg/Wrathchild/Twisted Sister

No 84 Jimmy Page cover plus Robin George/ Francis Rossi/Krokus/Joan Jett/Kiss

No 85 Ratt cover plus Judas Priest/Rejects/ REO Speedwagon/Uli Roth/Scandal

No 86 Molly Hatchet cartoon cover plus Airrace/Slade/Pauline Gillan/Metallica

No 87 W.A.S.P. cover plus Blue Cheer/Glenn Hughes/Terraplane/Toto/Ramones

No 88 Iron Maiden Rock In Rio cover plus FM/Uli Roth/Meat Loaf/Robin George

No 89 Bryen Adams cover plus Pat Benatar/ Deep Purple/Ozzy/Accept/Phil Collins

No 90 Def Leppard cover plus Giuffria/Uriah Heep/Tobruk/Judie Tzuke/Magnum

No 91 Raven cover plus Warrior/Slayer/ Anthrax/Keel/Tysondog/Anvil

No 92 Bon Jovi cover plus Deep Purple/ Mama's Boys/Slayer/Waysted/Triumph

No 93 Ace Frehley cover plus Alaska/John Paul Jones/Marillion/John Parr

No 94 Gary Moore/Phil Lynott cover plus Rogue Male/Alcatrazz/Saxon/Venom

No 96 Scorpions cartoon cover plus Deep Purple/Blackfoot/Warfare/Magnum/Bon Jovi

No 97 Phenomena cover plus Yngwie Malmsteen/Kim Mitchell/Deep Purple

No 98 Ratt cover plus Knebworth report/ Malice/Heavy Pettin/Warlock/U2

No 99 Malice cover plus Trash/Tygers/ Motörhead/Waysted/Springsteen

No 101 Rogue Male cover plus Cherry Bomba/Y&T/Debbie Donut/Dio/Savage

No 102 W.A.S.P. cover plus Donington report/Gary Moore/Damned/ZZ Top

No 103 Venom cover plus Ozzy/Vinnie Vincent/Pretty Maids/John Waite

No 104 Iron Maiden cover plus John Cougar/ Mötley Crüe/Little Steven/Paul Stanley poster

No 105 Roger Daltrey cover plus Cheap Trick/The Cult/Judie Tzuke/Bon Jovi poster

No 106 Aerosmith cover plus UFO/Exodus/ Joe Lynn Turner/Black 'N Blue/Dio poster

No 107 John Parr cover plus W.A.S.P./Far Corporation/Waysted/The Alarm/Rush

No 108 Twisted Sister cover plus Asia/Heart/ Hawkwind/Phantom, Rocker & Slick

No 109 Stryper cover plus The Gods/Mr Mister/Starship/Nils Lofgren/Jon Anderson

No 110 Van Halen cover plus Anthrax/Aldo Nova/Cherry Bomba/Precious Metal

No 111 AC/DC cover plus Dave Lee Roth/ Marillion/ZZ Top

No 112 Ratt cover plus Kiss/Raven/Phil Lynott/BOC/Readers Poll Results

No 113 Mötley Crüe cover plus Iron Maiden/ Ratt/Fastway/Pallas/AC/DC/Ozzy

No 114 Ozzy cover plus PIL/John Waite/Gary Moore/Eric Martin/Black Sabbath

No 115 Black Sabbath cover plus Accept/ Celtic Frost/Charlie Sexton/Twisted Sister

No 116 Dokken cover with FREE patch plus Keel/Zeno/AC/DC/Mr Mister/White Lion

No 117 Accept cover plus Jeff Beck/Castle Blak/Baby Tuckoo/Wendy O. Williams

No 118 Hear 'n Aid cartoon cover plus Keel/GTR/Rosy Vista/Ted Nugent

No 119 Dio cover plus Dire Straits/ Strangeways/Aerosmith/Bon Jovi/Chariot

No 120 Metallica cover plus UFO/Journey/ Anthrax/Motörhead/Quiet Riot

No 121 Poison Dollys cover plus Krokus/King Kobra/Celtic Frost/Legs Diamond

No 122 Queensrÿche cover plus Saxon/ Poison/Anthrax/38 Special/Black Sabbath

No 123 Marillion cover plus Loudness/Def Leppard/Gary Moore/Magnum/Fate

Extra Kerrang! No 2 featuring Motörhead/ ELP/Deep Purple/Def Leppard/Ratt

Extra Kerrang! No 3 featuring ZZ Top/Grand Funk/Roger Dean/Bob Ezrin/Gun Club

Extra Kerrang! No 4 featuring Rik Mayall/ Motörhead/Steve Marriott/Jim Dandy

Extra Kerrang! No 5 featuring featuring Madam X/Whitesnake/Free/Triumph/ Queensrÿche

Extra Kerrang! No 7 featuring Black Oak Arkansas/Gary Glitter/Bon Jovi/Scorpions

Extra Kerrang! No 8 featuring *Kerrang!* Kerrietmas Kwizz/Ratt/Lita Ford/AC/DC

Mega Metal No 1 featuring Metallica/ Warlock/Motörhead/Slayer/Exodus/Randy Rhoads

Mega Metal No 2 featuring Judas Priest/ Accept/Van Halen/Pile Driven/Venom/Exciter

PLEASE SEND ME THE FOLLOWING BACK ISSUES OF *KERRANG!*

(INDICATE ISSUE NUMBERS AND QUANTITY REQUIRED) .....

NAME.....

ADDRESS.....

I ENCLOSE £.....**$**.....

SIGNATURE.....**DATE**.....

CHARGE CARDS (PLEASE CIRCLE) ACCESS, AMERICAN EXPRESS, DINERS CLUB, VISA

MY CARD NUMBER IS: ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

FROM PREVIOUZ PAGE

GTR: GRT!

GTR
'GTR'
(Arista 207 716)
KKKKK

I DON'T have much time here and I might have a lot to say, so I want to keep the intro bullshit brief. Simply, when 1986 finally lies down and dies I already know that this GTR album will be amongst the top two or three records I will gratefully possess. Yes, it's really *that* brilliant. A more classic debut release from a rock band is hard to place . . .

Brocaded in the white heat of a thousand boiling guitars, and heavily laced with all the high-tech jive of a digitally recorded computerised soundtrack, 'GTR' is a masterpiece which easily lives up to all the hyperbole surrounding its release. All that stuff about *'taking the rock guitar sound into the 1990s'* sums up exactly the goods on offer here.

Mad first impressions of the album: Jesus, doesn't vocalist Max Bacon sound like Jon Anderson on 'You Can Still Get Through'? Right there on the vocal intro, when the mad rush of synthesised guitars is suddenly halted as Max steps through the door and cries *"STOP! LOOK! AND LISSEN!"* It's unmistakable . . . But 30 seconds later that's all forgotten. Steve Hackett (I think) rips open the belly of the song with some abrasive, cutting guitar flashes, tinged with shades of jazz, but sharp enough to cut your wrists on . . .

"I wouldn't wipe my arse with it," 'Krusher' Joule told me when I asked him.

"I played it next to the Zeno album, and then I played it next to the last Asia album, 'Astra', and I though GTR were really appalling by comparison," Malcolm Dome asserted . . .

Bastards! They're all deaf stupid bastards!

"In terms of sheer overall *greatness*, I think the GTR album is the best new record of its kind I've heard in years," Geoff Barton decided as I poured him another tall whiskey.

"I agree, there just isn't anybody else making music like this these days," nodded Dante Bonutto. And Dante doesn't even drink whiskey . . .

Bits of Yes here and there, maybe, the odd echo of George Duke even – sticking my neck out there – touches of flamenco guitar too, somewhere on *Side Two*, and thick expansive layers of guitars, guitars, guitars, exploding like the stars that cram the sky . . .

So what the hell did you expect? Motörhead?!

Here we go . . . 400 words down already and I'm still looking for an opening that tells you something extraordinary about this extraordinary and wild album; something that might communicate just a little of the warm and wired images this compelling, fierce music conjures up in my mind's one good eye.

As already heavily publicised, GTR is the fruits of the new alliance forged over a year ago between former Yes/Asia lead guitarist Steve Howe and former Genesis star guitar player and solo recording artist Steve Hackett. Hence, if you will, the GTR monicker.

On bass they recuited Phil Spalding, a ridiculously talented session player; on drums they invited along Jonathan Mover on the personal recommendation of Marillion drummer Ian Mosely, a former member himself of a previous Steve Hackett band – as coincidence would have it, Mover was (very briefly) in Marillion prior to Mosely; and on lead vocals the two Hs picked up former Bronz/Nightwing singer Max Bacon, one of the finest talents Britain has produced in years . . .

So, GTR's credentials are impeccable. For sheer awe-inspiring talent these musicians can hold their own against the finest the rock world has to offer.

After months spent writing the material and locating the musicians, Hackett and Howe booked themselves three months of studio time at the *Townhouse* in London, inviting another former Yes/Asia man, keyboards player Geoff Downes, to sit at the controls and help out by producing the damn thing . . . Seven months later this album is what happened.

Opening with current single, 'When The Heart Rules The Mind', already an American hit and quite deservedly so, it all begins with some twinkling synthesised guitars that bounce like babies and suck you in immediately by the ears, and then the real sound of the electric guitars zeroes in and goes off like a bomb in your face . . . What? Yeah, there it is again . . . And the band are off and running like a Bullet Train on greased rails. The riffs pour like honey into brandy, and Max Bacon, with that beautiful voice of his, begins to lay his sad sweet love words on us.

The guitars never seem to do the same thing more than once, and the song builds and builds until you feel the vertigo starting to set in. Your head spins but there's no time for that and the song ends with huge harmonies and a smoking guitar . . .

Next is what may well be the follow-up single from the album, 'The Hunter'. Written by producer Geoff Downes, 'The Hunter' is the first of only two tracks that could accurately be described as 'ballads'. A sweet jangling acoustic provides the lonely backdrop to the fierce emotionalism of the electric; bass and drums booming like a heartbeat; Max Bacon's reading of the song simply expressed yet wonderfully emotive, the whole thing gliding along on the rhythm of its own elemental funk. Breathless and stunning.

'Here I Wait' follows. Like 'When The Heart . . .' another Hackett/Howe number, it opens with the guitars punching out a

mean *staccato* dirge of riffs then ascends into that high and fine line between pop and rock on the choruses; it's a fusion that can melt your spine when it's done right – as it is here – and one of the chief strengths of this album is its power to combine the sugar of pure commerciality with the savoury edge of musical expertise and artistic invention.

'Quaint' summons forth entirely the wrong associations when used as an only slightly glib adjective to describe 'Sketches In The Sun', Steve Howe's solo instrumental spot. But something about the piece keeps reminding me of that old 'Watch With Mutha' programme *'Trumpton'!* There I go again . . . wrong, wrong, wrong. It's so beautiful, Steve Howe's ghostly little *vignette*, so childlike and spacey, it sticks like glue to the heart, wraps you up and kisses you off and is gone before you know what's happened.

'Jekyll & Hyde' (credited to Hackett/Howe/Bacon) ends the side, and is one of the very best tracks on an incredible album. Great thundering explosions of guitar crack open the intro, mount to a tremendous *crescendo*, then ignite into the real riff, played on the synth-guitars or tip-toed out on a keyboard I don't know, but this is GTR at their very best. Guitars so rich they burn and streak in and around a melody line so catchy, so compulsive it leaves you with a delicious pain.

Max Bacon sings like an angel on this one, Jonathan Mover and Phil Spalding perform at a breathtaking rate, Geoff Downes

GTR (from left): Phil Spalding, Steve Hackett, Jonathan Mover, Steve Howe, Max Bacon

allows the production his best champagne touches, and, of course, Steve H and Steve H prove that what they have to say to the world, as creative musicians under this heavy addiction to rock guitar pyrotechnics, is unique and original.

'You Can Still Get Through', which opens *Side Two*, takes up the pace set by 'Jekyll & Hyde', somehow reproduces the same uplifting feeling of freedom, and climaxes with some spine-tingling lead guitars weaving like speeding jazzers, descending finally into an electronic maze of synthesised bass and percussion.

Then there's 'Reach Out (Never Say No)', this time with Phil Spalding's name added to the usual H & H writing credits. You can hear why, too. After a raging introduction, the track takes off into a musical plain close to the kind of virtuoso jazz-rock exertions of people like George Duke and Stanley Clarke, veering just a tad perhaps towards the celestial funk vistas inhabited by the likes of Santana . . . But these are personal turn-ons really. Mostly, this is GTR stretching their musical muscles, cooling out on some frying rhythms, rocked raw and jazzed away . . .

'Toe The Line' is another 'one of the very best tracks on an incredible' *etc.* It is though, a quite superb song and the second of the two featured 'ballads' . . . Gorgeous vocal from Max Bacon again, acres of beautifully played acoustic guitars, then pedal-steel? Or another synth? God knows . . . then more sparkling electric guitars, and if 'Toe The Line' is released as the next GTR single I predict that the band will have a giant Summer Hit on their hands.

'Hackett To Bits', Steve Hackett's featured solo track, follows. Unlike Howe's solo contribution, 'HTB' is full of histrionic gusto, spitting guitar lines as hard as gun metal, drums and bass running like panting dogs in their wake. Again though, shaded in free-form jazz rants, everything coming down all at once in a hail of fire. Then, suddenly, the hard electric melts into its own angry oblivion, and in its place there's a chiming Spanish guitar, melancholy yet never maudlin, a nice surprise exit eventually textured and teased into a *finale* by the soft crooning of the synthesised strings. Then . . .

The last, the highest of all, 'Imagining' comes rolling in straight off the back of Hackett's brief frenzied spotlight. Credited to Hackett/Howe/Mover, it is another GTR *tour de force*. It spirals and leaps, the guitars snarl and claw out their tainted images, Max Bacon flies mercilessly into the verses, and at the end of it all those haunting Spanish guitars return to drag you by the feet into the last glorious fade . . .

Special albums hit you in special ways, and that's what 'GTR' is. *Special.*

MICK WALL

MORE REVIEWZ OVER PAGE

LIMITED EDITION 2 RECORD SET INCLUDES EXTRA *LIVE* SINGLE

MAGNUM

NEW SINGLE: 'LONELY NIGHT'

RECORD ONE*: LONELY 'NIGHT' c/w 'LES MORTS DANSANT' *LIVE

RECORD TWO*: 'ALL ENGLANDS EYES' *LIVE* c/w 'HIT 'N' RUN' *LIVE

POSPG 798

LONELY NIGHT PRODUCED BY ROGER TAYLOR & DAVE RICHARDS

polydor

GTR

STEVE HACKETT ♦ STEVE HOWE
MAX BACON ♦ PHIL SPALDING
JONATHAN MOVER

GTR

DEBUT ALBUM, CASSETTE & COMPACT DISC

Includes the single
WHEN THE HEART
RULES THE MIND

WATCH OUT FOR GTR
ON TOUR IN SEPTEMBER

ARISTA

FROM PAGE 17

EXORCIST
'Nightmare Theatre'
(Roadrunner RR9700)
KKKK
DESTRUCTOR
'Maximum Destruction'
(Roadrunner RR9703)
KKKK

TWO KLASSIX of the *genre*. And the *genre* we're talking about here is the most hateful and boorish in Heavy Metal . . . DEVIL METAL!

'Nightmare Theatre' is everything a Devil Metal album should be; namely, evil. The sleeve is the funniest. If the four zombies in the 'Evil Dead' masks are the band then Exorcist could go on to become my all-time fave-rave-from-the-grave Devil Metal band. Honest, it's a killer. I crease up and die everytime I look at it. I've got it tacked to the wall above my typewriter right now. Cor, really EVIL. And the third thing from the left looks exactly like Malcolm Dome dressed in his nicest party frock . . . I mean EXACTLY like the Devil!

The record matches the sleeve perfectly. Hexes and ghoulish strangled voices chant and spit their hideous messages between tracks, and punctuating the B-movie sound-effects the band pant and roar their way through every Devil Metal *cliché* in the (unholy) book. At the end of it all I can't remember a thing about it. Perfect . . . "So it *was* all just a dream? There really was *no monster?*"

Hur hurr hurrr . . . Destructor I have written about before in *Mega (Devil) Metal Kerrang!*. I said then they all had a wild animal stuck down their throats. Listening again to the now just released 'Maximum Destruction' album I can still hear them . . . hideous beasts with eight pairs of eyes, huge and gaping jaws, and tongues that lash the ears like whips . . . Destructor specialise in what they call 'Power Metal'. Well, it's all Devil Metal to me; 'Pounding Evil', the best track on the album, let's it all out of the bag. More of those hyper guitars, more and more speed from the rhythm section, more spaced-out ghost stories from the vocalist, more fire, more hot coals, more and more and more EVIL ALL THE TIME!

The forces of Good lose out again.

MICK WALL

KOOGA
'Across The Water'
(High Dragon Records HD 011 import)
KKKK

I DEBATED long an' hard with my shadowy cynicism before electing to give this album a 4-K boost. In point of fact I'm still none too certain that I've correctly rated 'Across The Water'; hell's trinket's, there's a part of me that cries out even now through the bedclothing. 'Sod it, Doom, give this the max!' And, yeah, it must be said that for sheer boldness, enthusiasm and (yes) skill Kooga do deserve a full, fat, bloated 5-K thumbs-up to the ceiling. But . . .

You see, Kooga are attempting to do something few British bands have tried in recent years and that is to blend sophisticated musicianship (on a par with anything the so-called 'artists' from IQ and Twelfth Night have put out) with simple tunes (Shy and their ilk would find some of the melody lines exquisite) and four-colour bruising, white heat/red riffin' on the power front (Grim Reaper could plug straight into this generator).

This curvaceous mixture bloody well works, despite all the odds racked against Kooga. Somehow, they manage to avoid all the obvious snake pitfalls, never sounding like a bunch of subterranean college cellists allowed briefly to run riot inside the craggy rock *genre*; never sounding like prissy pompadour poachers with just a few too many Del Boy-inspired ideas; never sounding like Manhattan taxi drivers with too much over-juiced traffic jam zeal in their engines.

Keyboardsman Neil Garland has the stroke of a younger Tony Banks (although he's certainly no clone), the rhythms of drummer David Howells and bassist Martin Williams are direct, tidy and hawk-eyed in their strike, the guitar of Neville McDonald has poise, Baryshnikov balance and can also show a clean pair of heels to most others (witness the instrumental 'Lockjaw') and if McDonald's lead vocals are strained just a tad too often, then it is a measure of Kooga's quality that I couldn't give the price of a coathanger about such a failing.

Kooga are on the march and all hands are needed on deck to run the blockade in their support.

MALCOLM DOME

SHORT INTERMISSION

DIO
'Intermission'
(Vertigo VERB 40)
KKKK

THE TITLE of this (mainly) live mini-album kind of gives the game away. I think we can confidently predict that it'll be some time before the release of the next *full* Dio LP and that this has been issued now to fill in the gap. Not that there's anything wrong with that. This 'Intermission' between the two main acts will serve a useful purpose; closing the chapter on Dio Mk 1, with the one new studio track (out of six) included here, 'Time To Burn', opening all kinds of fascinating possibilities for Dio Mk II.

Complaints? Well, the cover is one of the worst I've ever seen, but at least Dean Dragon appears to be getting the upper hand (or nostril); and nowhere does it tell you that the guitarist on the five live tracks is the now departed Vivian Campbell. So let me be the one to break the news to you. This may also explain why the guitar has been mixed down so much – rarely does Campbell get to display any teeth on this record. With replacement Craig Goldie, however, it's a different matter. But we'll come to him in a moment.

The live tracks, for the record, are: 'The King Of Rock'N'Roll', 'Rainbow In The Dark', 'Sacred Heart', 'Rock'N'Roll Children/Long Live Rock'N'Roll/Man On The Silver Mountain', 'We Rock'. You've heard them all before but, being live, they come across with a greater immediacy, a greater urgency.

DIO: are Demons, Wizards and Rainbows on the way out?

But the most fascinating thing about this release is the Craig Goldie/Ronnie James Dio-penned track, 'Time To Burn' – if this is an indication of the way Dio plan to move forward then book me a ticket in the same carriage. It's more commercial, sure, but it breaks a too-long-established mould in Dio songwriting, a mould that had already become too rigid, too unimaginative (see my comments on the last Dio album, issue 101). There's no mention of Demons, Wizards or even Rainbows! But it's strong stuff, a positive step forward and highly recommended listening.

As for the rest of the album, well, you can't knock quality and this is very definitely quality stuff. But then we expect nothing less, right?

DAVE DICKSON

MORE REVIEWZ OVER PAGE

SHADES

The Basement, 9/12 St. Annes Court (off Wardour Street), London W1V 3AX
Tel: 01-434 1363
Open 11-6.30 Mon to Sat
HM HOTLINE
FOR THE LATEST UP TO THE MINUTE INFO ON ALL THE LATEST RELEASES
PHONE: 01-434 3869

LP OF THE MONTH

SWORD
METALIZED – £7.99
(superb Power Metal – one of the years heaviest releases – tinges of Savatage and Maiden but awesome production makes this one of 86's top LPs)

NEW RELEASES
(Where not released at time of going to press – approx dates given – others all in stock)

Dave Lee Roth	Eat'm And Smile (10th July)	
Queensryche	Rage For Order (2nd July)	£5.49
Doc Holliday	Danger Zone	£5.49
Rogue Male	Animal Man (excellent – highly original)	£4.99
Mötorhead	Orgasmatron (July mid)	£5.49
Chastain	Ruler Of The Wasteland (July 25th)	£5.99
Karen Lawrence	Rip And Tear	£5.49
Cinderella	Night Songs (superb like AC/DC and Aerosmith)	£8.99
Adrenalin	Road Of The Gypsy	£8.99
Kim Mitchell	Shakin Like A Human Being	£7.99
Impaler	If We Had Brains, We'd Be Dangerous (No European release)	£8.99
Frank Marino	Full Circle	£5.99
Slayer	Raining Blood	
Slayer	Now Live LP	
	Phone for details/Prices on both these LPs	
Letchen Grey	Pony Politics (excellent LA rock like Great White)	£6.99
Cerebus	Too Late To Pray	£8.99
Sacred Blade	Of The Sun And Moon (beg/mning July)	£5.99
Raven	Raven Mad (end July)	£6.99
Detente	Recognise No Authority (great like Metallica with a girl singer and a bit like Warlock)	£5.99
Shock	Up And Coming	£6.99
Deaf Dealer	Keeper Of The Flame	£4.99
Vinnie Vincent's Invasion	Same (mid July (ish))	P.O.A.
Steffanie	Pink Noise	£14.99
From The Megavault	Various compilation of unreleased tracks from the Megaforce stable – features SOD, RAVEN, OVERKILL, MEDIEVAL STEEL, NODS etc)	£8.99
Twelfth Night	New	£5.49

Quiet Riot	G.R.3. (the third LP at last – released July 15th)	£8.99
Hawkwind	Anthology Vol 3	£4.99
Rhoads	1st (late July)	£5.99
Sweet cheater	Immortal Instant	£5.99
Bitches Sin	Invaders (July)	£8.99
Tyrus	Masters Of Revenge (late July)	£8.99
Flotsam And Jetsam	Doomsday For The Deceiver (late July)	£5.99
Juggernaut	Baptism Under Fire (late July)	£8.99
John Hunter	More Than Meets The Eye (mayhem worsphere)	£8.99
Helstar	Remnants Of War (any second)	£5.99
Rhoads	1st (end July)	£5.99

DEATH/SPEED/THRASH – KILL!

Sodom	Obsessed By Cruelty	£5.99
Destruction	Eternal Devastation	£5.99
Sacrifice	Torment In Fire	£5.99
Iron Angel	Winds Of War	£5.99
Angel Dust	1st	£5.99
Sentinal Beast	Depths Of Death	£5.99
Damien Thorne	Sign Of The Jackal (late July) (immense Slayer meets Kiss)	£5.99
Razor	Malicious Intent	£5.99
Celtic Frost	Tragic Serenades	£5.99
Dark Angel	New (August)	£4.99
Nuclear Assault	Game Over (August)	£4.99
Crumbsuckers	Life Of Dreams	£4.99
Possessed	Beyond The Gates (early August)	£4.99
Anthem	Tightrope	£14.99
Flatbacker	ESA	£14.99
Voi Vod	Rrrooooaarrrr	£5.99

CURRENT FAVOURITES

Candlemass	Epicus Doomicus Metallicus (immense Sabbath/Trouble)	£5.99
Savage Grace	After The Fall From Grace	£5.99
Europe	The Final Countdown	£5.49
Racer X	Street Lethal	£5.99
Crash	New Religion (total wimp)	£5.99
Little River Band	Joint Forces	£4.99
Paul Samson	Crave New World	£4.99
Discharge	Shh And Steer	£8.99
Giuffria	Thrill Of A Lifetime	£6.99
King Kobra	Across The Water	£5.99
Kooga	Pressure To Kill	£5.99
Kreator	2283	£8.99
Device	1st	£4.99
Tredegar	Shot In The Dark	£9.99
Great White	Our World	£8.99
S.E. Taylor Group	Desolation Angels	£4.99
Loudness	Lightning Strikes	£5.49
Lizzy Borden	Double Live	£7.99
Poison	Look What The Cat Dragged In	£6.99
Poison Dollies	Same	£5.99
Equus	Mini LP	£5.99
Sweet Savage	Mini LP	£4.99
Peter Cetera	New	£6.99

US NEW RELEASES C/DS
£13.49 EACH

GTR	GTR
Judas Priest	Unreleased In The East
Dokken	Breaking The Chains
Device	2283
Aerosmith	Live Classics

COMING SOON – THE BIG LIST!

PRAISE THE LORD – ITS IMMINENT
STRYPER – TO HELL WITH THE DEVIL
Phone for details

VIDEOS
Live At The Marquee (send your vouchers for half price deal) £13.99
Twisted Sister Come Out And Play P.O.A.
Hawkwind Chronicle Of The Black Sword (live) £19.50

MEGA – BIG NEWS
AEROSMITH
Darkness/She's On Fire + The Hop + My Fist Your Face (all '86 live recordings)
CANADIAN MINI LP
£4.99

BON JOVI
COMING SOON
Warried, Dead Or Alive (released August 25th. Unbelievably brilliant 3rd LP – will take them to the top of the commercial metal ladder – goodbye Ratt, Crue etc)

LPs from:
MAGNUM, FM, MEGADETH, DEF LEPPARD
(due next century?)

WHITE SISTER Fashion By Passion (still as good as when we first heard it about 50 years ago – immense. Released early September – buy or die) £4.99

ALSO
Exodus, Ozzy live (maybe), Joe Lynn Turner (about Feb 87), Ozi, Ratt, Motley Crue (sort of Autumn), Marino The Band, Hellcats, Stars, Manowaar (if they ever get a record deal), Yngwie Malmsteen, Alcatrazz, Vanson, Tysondog, Warface (delayed until November), Boston (f'king late), Warlock (October), Elixir, etc.
FOR FURTHER DETAILS ON ALL THESE RELEASES, 'PHONE AND ASK FOR OUR NEW RELEASE/MAKE IT UP EXPERT – KELVIN HELLRAZER.

POSTAGE & PACKING
MAIL ORDER: UK 1LP=£1, 2LPs=£1.50, 3LPs £1.75 + 25p each extra disc
UK Videos: £1 each; Mags: 50p each
Europe & Scandinavia: double UK rates, USA, Canada, Japan, etc: double European rates
Cheques/POs etc made payable to 'SHADES'
To avoid delay please state alternatives.

VINYL VIOLENCE

The latest 'proper' Metal releases reviewed by HARRY HEADBANGER

C'MON, SING together now: *'Roll out the Harold . . .'*. Yep, it's me again folks – Harry Headbanger, part-time journalist and full-time half-pissed – ready 'n' willin' to scan the kutz that others daren't. Why have I been away for so long, I hear ya cry? Well, the mountain of money I earnt from my last unforgettable *Kerrang!* appearance has only just run out, that's why . . .

Anyway, on with the show, and here's a fearsome fivesome from the newest batch of Metal releases – arranged by yours mentally in reverse order of merit.

RAZOR
'Malicious Intent'
(Roadrunner RR 9698)
KKK

I REMEMBER reviewing Razor the last time I picked up a pencil for the *Kerrang!* cause, but if that Metal-packed memory of mine serves me correctly, the band's last effort was better than this one. Razor are certainly fast, raw, loud, angry and nasty . . . but they sound a bit amateurish as well, and though they probably work better live, on record their faults can be easily picked out amongst the mayhem.

Guitarist Dave Carlo is no amateur though, and it's his groin-crushin' guitaring which holds most of the manic material up – especially on *Side Two*. Yeah, *Side Two* is more than enough to draw blood from your forehead, and after kerrushin' kutz like 'AOD' and 'Challenge The Eagles' I was excitedly practisin' me slam-divin' techniques, jumping from the top of the TV on to the settee. It's on blisterin' brain-beshers like these that Razor prove they can Frash with the best of 'em.

But overall, I reckon Razor lack a bit of quality in their musicianship at this point in time; yeah, you could say they need a little sharpening up . . .

VECTOM
'Speed Revolution'
(Hot Blood Records 941317)
KKK½

NOW, THIS bleedin' record is so heavy I had to use a fork-lift truck to get it on to my turntable!

Vectom are, I presume, a German Speed Metal outfit, and they're so over-the-top you can't see 'em for clouds half the time! Here, they've delivered ten trax – nine about good ol' Satan and one about themselves ('Loudness And Speed') – and I think it's safe to say you won't hear any of 'em being played at *Stringfellows* this weekend. 'Day Of Execution' is so wild it's enough to make Onslaught change their name to Retreat, and 'Open The Coffin' is more than enough to turn Bulldozer into a *Sinclair C5* . . . get the message?

But it ain't just those two terrifying trax which'll make your hair drop out – the whole album stinks of hatred, anger, blood and death, and you'd have to fork out a fortune on air-fresheners if you're gonna play it regularly. Play this on your car stereo and the Old Bill will nick you for speedin' before you've even started the engine! Play it in your lounge and it'll kill your dog, peel your wallpaper and shatter your double-glazin' before it's even spun round once!

Total Metal insanity!

KILLER
'Young Blood'
(Scratch Records 941310)
KKKK

WITH A maniacal monicker like Killer, you'd expect this Kraut krew to be on a par with Vectom in the Frash stakes. But they ain't. In fact, Killer are a pretty klassy mob, and while they certainly can steam in with riffs a-blazin' when they want to, they can also do much more besides.

The title track is a good Frasher, and so is 'Wild Boys', which has an 'Overkill'-style double bass-drum attack that should have any self-respectin' Metal man (or Metal maiden) 'bangin' away like the hammer on an alarm clock bell. 'She Wants More' on *Side One* is also passable, even though it's a bit of a plodder, but then . . . er, then comes 'Run For You' which . . . er . . . is a . . . well, y'know, it's . . . it's a f**kin' BALLAD! I had to whip that bleedin' needle off a bit sharpish before me neighbours heard and thought I was turning into a pooftah!

But Killer rectify that with the first track of the second side, 'Heaven And Hell', which has guitarist Jan Van Crow going at full plectrum pelt once again and his rivvum reinforcements – bassist Martin Morelli and drummer Ronny Woolf – thunderin' away behind him like a cattle stampede.

Killer ain't a bad Metal band – and it's always good to hear fresh, flash axework an' that sorta thing springin' up everywhere. My only other moan is that, well, the last song on the album is . . . you've guessed – another poxy *b*ll*d!* Never mind, the album's good overall.

TYRANT
'Fight For Your Life'
(Scratch Records 941308)
KKKK½

MORE KRAUTS here – and one helluva tuff Metal mob! This is the kinda Frash 'n' Speed stuff that I like – deadly 'n' deranged, but also well-played and very well produced – and I must say that Tyrant are one of the best pure Metal bands to come out of Germany for a long time.

'Fight For Your Life' is the type of record that any Metal freak should get off on; riffs come flying at your bonce like bullets at a South African police firing range, the vocals (courtesy of some toad called Kermit! Honest!) snap, snarl and spit like a tormented tiger and the drums of Micky Budde whip the pace into a frenzy.

'Dark Eyes Of London' (?) and 'Up The Hammer' (which I'm sure they'll be singing on the terraces at Upton Park next season) are two of the best kutz from the first side, and 'Goddess' and 'Two Down One To Go' are my pick of the flip. But every track on this album would be enough to singe the bum-fluff off a Marillion fan at 100 paces – so beware!

SKULLS
'Dress Up And Die'
(Buy Our Records BOR 12-007)
KKKKK

AND SO to the final rampant record in this riotous round-up – and it's ABSO-F**KIN'-LUTELY SUPERB! This album is EARTH-SHUDDERIN'! This album will DEMOLISH YOUR ENTIRE STREET IN SECONDS! This is the BONE-SHATTERING, BRAIN BARBECUE-ING BUSINESS! (I like it).

. . . Phew, now I've got the intro outta the way, lemme tell ya 'bout this unbelievably fab band Skulls. They come from New Jersey, USA, I believe, and are a three-piece featuring the skulls, erh, *skills*, of Mike Mindless (bass/vocals), Charly Pip (guitar/vocals) and Vox Hall (drums/tambourine!). This is their first vinyl venture and, like I possibly mentioned before, it's a STRAIGHT-THROUGH-THE-HEART-KILLER!

So what are they *like*, I hear you squealin' in hysterical curiosity? Well, imagine Aerosmiff crossed with the Sex Pistols, connected to the mains at Tilbury power station and turned up to number 11 on a skyscraper-sized hi-fi – and you might just begin to grasp the kinda supersonic sound that Skulls produce. It's Metallic, it's punky, it's hot, it's humorous . . . and it steams like a sauna!

The punky bits come mainly from the rocket-fuelled frets of Charly Pip – like the Steve Jonesian riff to 'Torture Ship' – and it's the gutsy guitar of this man that really fires this band up like a Drag Car on the starting grid. 'Jesus Put A Bullet Thru My Soul' is a startlin' opener, 'Coffin Cruiser' is another devastatin' dose of dirty Metal, and 'Idols And Dolls (Took My Friend Away)' is an amazin' STORMER of a song that'll knock ya clean off ya feet at half a mile!

But that's not it by any means. 'Torture Ship' is as good as any kut on this six-track mini-album, 'Dead In The Gutter' will burn ya flesh if you get too close, and the band's cover of Brian Connolly and Co's '74 song, 'Set Me Free', is a version to make Sweet sound more like *Sour*. This really is great stuff.

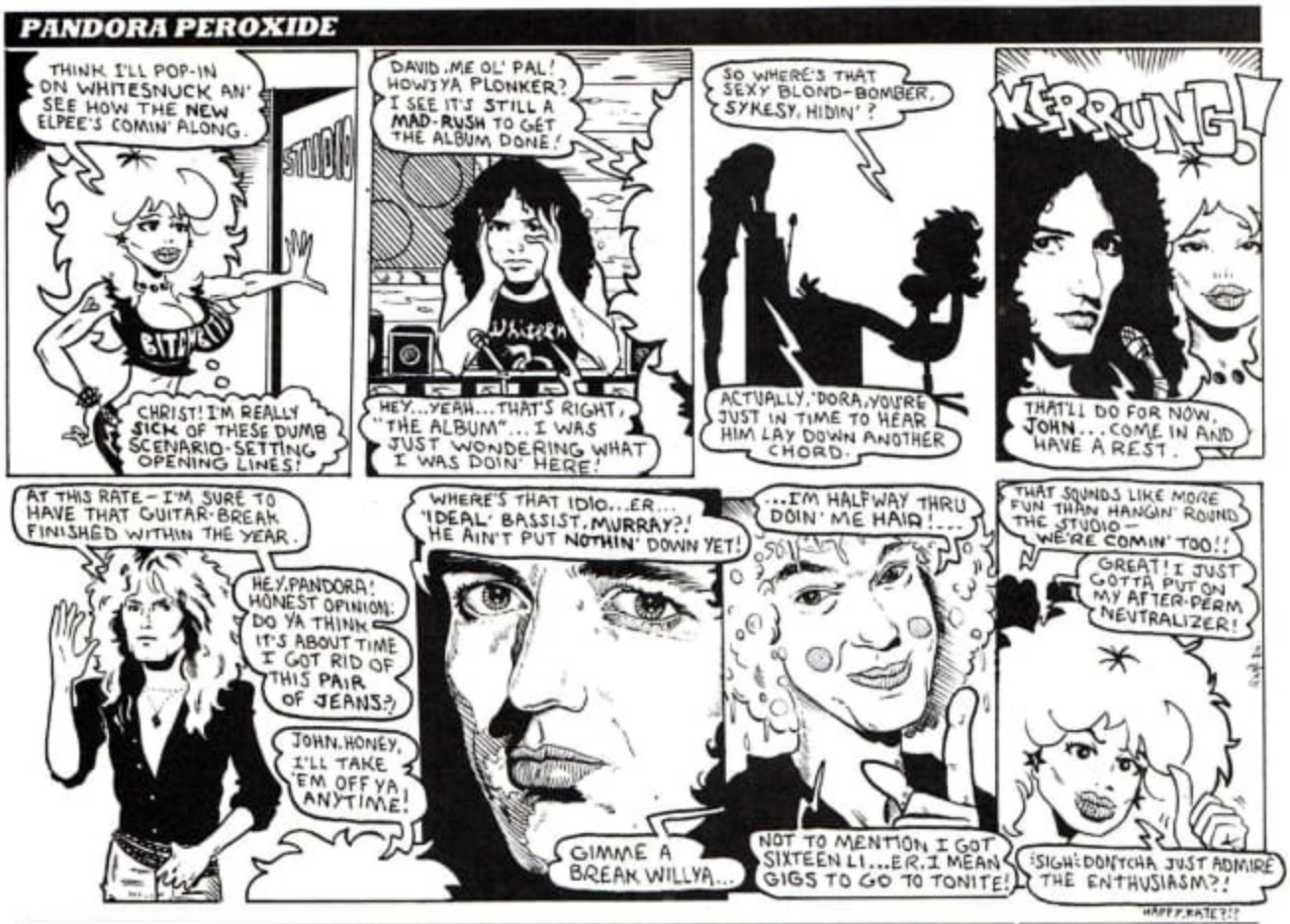
Lyrically, too, Skulls come up with a few classics. Try these lines from 'Torture Ship' as a sampler: *'Gonna take a ride on a Torture Ship/Big-tit Mama gonna crack the whip/Once we lose sight of land/45 lashes for every man!'*

I dunno what your chances are of gettin' hold of this record, but if you're flickin' through the fodder at an import shop, be sure to keep an eye out for it.

HAPPY HEADBANGIN'!

RAZOR: no prizes for guessing which one of these guys is nicknamed 'Sheepdog' . . .

MIKE MINDLESS of Skulls: 'it's Metallic, it's hot, it's humorous'



OUT NOW

ZENO

NEW SINGLE

"LOVE WILL LIVE"

(REMIX)

—

LIMITED EDITION 7"
INCLUDES FREE STICKERS

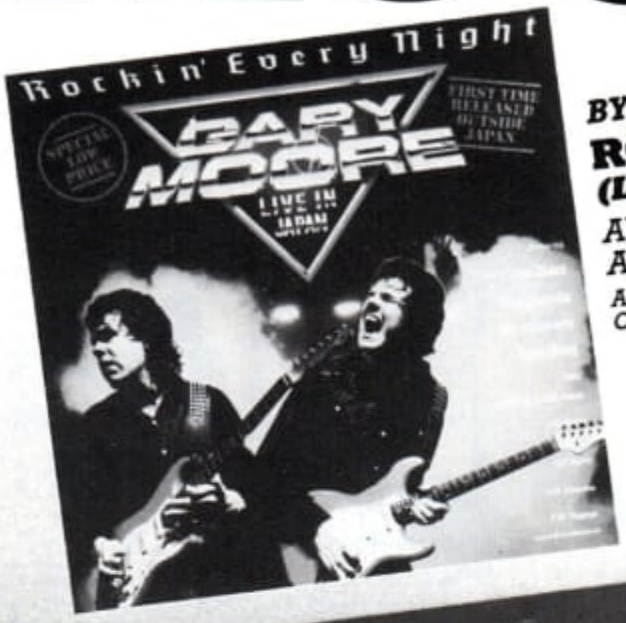
LIMITED EDITION 12"
INCLUDES FREE PATCH

—

APPEARING WITH QUEEN
AT NEWCASTLE ON JULY 9TH

EMI

GARY MOORE



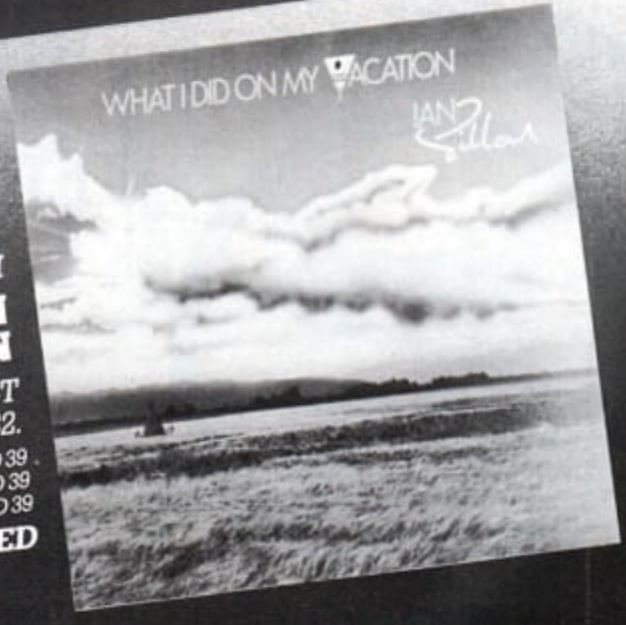
BY PUBLIC DEMAND

ROCKIN' EVERY NIGHT
(LIVE IN JAPAN)

AVAILABLE ON UK RELEASE
AT A SPECIAL LOW PRICE

ALBUM: XID 1
CASSETTE: CXID 1

10 10 10



NEW DOUBLE ALBUM

WHAT I DID ON MY VACATION

FEATURING GILLAN'S BEST SOLO MATERIAL FROM '76 TO '82.

ALBUM: DIXD 39
CASSETTE: CDIXD 39
COMPACT DISC: DIXDCD 39

DIGITALLY REMASTERED

IAN GILLAN

CRAFTY CUSTOMERS

Non-thrash band forms in Germany shock! DEREK OLIVER elbows aside the kurrent krop of Kraut krushers to praise the 'ace musicianship' and maelstrom melody of CRAAFT

GERMAN METAL? Well, there's the Scorpions, Accept, Warlock, Railway, Zeno (oops!), er . . . Maggie's Madness, lemme see now, yup, Grave Digger and . . . well, not that many right?

Why not? Germanic hard rock is taking a back-seat not, I feel, because of lack of support (far from it, the *Roadrunner* LP release schedule proves that!!), but for reasons more in tune with the style of Metal they choose to play. Amidst the wild guitars, blasting bass, nail-biting screams and dangerous trip-wire tempos is a sense of *panic;* all the bands hurrying to be the flashiest, fattest and fastest, but seeing no light at the end of their narrow tunnel.

What Germany needs (apart from Sid Strong, my barber) is a team of ace musicians with a keen ear for both brain vibration and *maelstrom* melody. Half mosh, half sophistication? And in Craaft they may have found that elusive and crucial link. *CBS* seem to think so anyway, having just willingly *Biro*'d them to a fairly auspicious worldwide contract which will, if they swing the pendulum in even strokes, get their sound heard in just about every territory bar Basutoland and Costa Rica!

But let's not make with the predictions just yet; instead, let's get down to a serious and accurate assessment of what Craaft have that most others of their kind don't even contemplate. Well, for starters, you've got an intense sense of balance that runs in melodic quantities throughout every song on their debut, self-titled album (reviewed last issue); a vocalist in command of one of *those* voices (you know, Rob Halford, Glenn Hughes, Geoff Tate . . . that sort of range); a rhythm section that pumps it up to bursting point; and a guitarist whose fiendish self-expression at times outshines even masters of the cra(a)ft like Eddie VH.

They aren't revivalists either concerned with resurrecting a sound originally designed and tested by the likes of Boston and Journey. No way! No way! Nothing forged from that fire could possibly match the spirit of this musical extravaganza. Hype to one side, there's no way this band can do anything less than become successful.

O, FOR beginners, who are Craaft and how did they choose that monicker? Brushing aside the 'Excitable Boy' (Malc Doom) for a brief moment to ponce a 10p piece and a lollystick from Bishop Bonutto, it's time to hack my way into *British Telecom*'s communications network and get my chin wagging with Reinhard Besser, Craaft's seriously sizzling six-string swanker . . .

"The name is important for us and we chose it *very* carefully," reports Reinhard all the way from Frankfurt in that precise tongue foreign people are often blessed with. "We have a clinical sound that is essentially very modern, but it's pieced together with a human touch, with *emotion*. The name is supposed to mean hand-made, like handicraft, but with two A's to make it look German – we feel it's important not to lose our roots, y'know!

"Peter Hauke (the producer) used lots of computerised recording techniques, sequencers and that sort of thing, but you can't fit it all together and make it sound great without having the songs in the first place – *and* a human hand . . .

I'll not argue the toss with that, 'cos Craaft certainly aren't short of a bloody good tune or two. The mischievous irony, though, is that at the moment they are only a (power) trio, the other two members being vocalist Klaus Luley (ex-Tokyo) and Franz Keil on ivories. There is a chance they'll expand, but essentially this is the nucleus as it stands.

Formed initially by Klaus (who had just jacked in his lot with Tokyo, late '83) and Franz as a dynamic duo, they soon got their heads down and fingers walking on a number of melodic knockout rockers. Having virtually given up hope of finding a suitably sharp-eyed guitarist, they unexpectedly got a whiff of Reinhard through a mutual pal and, after finishing a tour of the Americas with singer/songwriter Tony Carey, he was made an offer he couldn't understand. Like a true akepert he accepted, no questions asked.

"Craaft's music is very melodic," confirms the painfully precise Reinhard, "but I really let go with my solos. I'm an aggressive player yet there doesn't seem to be any time when my style isn't suited to the music. I think it's really unique, y'know, like you might be sitting there tapping your foot to the ballad 'You're The Best Thing In My Life', then I'll blow your head off with distortion. It gets even *heavier* in rehearsals!"

O, WITH the fresh face of Reinhard adding extra flash and aggression to the sound, they recorded in demo form a baker's dozen of their classiest songs. Signing to strong management (both in Germany and America), they then sent a package winging its way through the corridors of A&R power, eventually clinching that *CBS* deal. Then . . .

"Actually, the songs could have been released at that time," explains Reinhard, pushing his cat out of reach, "but we wanted to make some changes and add a few things. *CBS* let us have more time so we went back to Peter Hauke's studio (if I may interrupt for a second I'd like to put on record that this guy is one of the best undiscovered heavy rock producers in the world, *seriously!*) with the original demos, replacing and changing certain instruments. After that we flew the tapes to *Bearsville Studios* (home of Foghat!!) for the final mix, but somehow we lost three songs – they were completely wiped off! It was lucky that we were all there to re-record them."

But what of the two missing instruments, the bass and drums? Well, you'll be surprised and delighted to know that, although some of the LP features programmed drum machines, ex-Pat Travers beat-man Sandy Gennaro was drafted in (on the recommendation of *CBS* A&R president Frank Rand) for most of the record. And the bass belongs to a certain Steven Buslow, who you may recall was playing until recently with that king of flab, Meat Loaf. Happily, I can reveal that this line-up looks likely to become a fairly stable unit in readiness for an upcoming world tour in which the band will firstly stalk around Europe with Queen, then visit London's *Marquee Club* (July 15/16) before finally touching down in America

CRAAFT: "We have a clinical sound that is essentially very modern, but it's pieced together with a human touch, with emotion"

MARILLION

WELCOME TO THE GARDEN PARTY SUMMER 1986

OFFICIAL LICENSED TOUR MERCHANDISE

'GARDEN PARTY' White T-Shirt — Tour Programme — 'JOUSTING' White T-Shirt

MARILLION	SIZES AVAILABLE	PRICE
Garden Party white t.shirt + Dates	S M L XL	£ 8.00
Garden Party Baseball shirt + Dates	S M L XL	£10.00
Jousting white t.shirt + Dates	S M L XL	£ 8.00
Black Garden Party embroided sweatshirt	S M L XL	£14.00
Set of Album design badges		£ 3.00
Garden Party 60" X 40" Colour poster		£ 3.00
Garden Party Tour programme		£ 3.00
MILTON KEYNES Event t.shirt		£ 8.00
Garden Party wool scarf		£ 4.00
GARY MOORE		
Black summer 86'Planet design t.shirt + Dates	M L XL	£ 8.00
White summer 86'Stage Set t.shirt + Dates	M L XL	£ 8.00
JETHRO TULL		
Broadsword design white t.shirt-Summer Dates	M L XL	£ 8.00
Broadsword Baseball Shirt-Dates as above	M L XL	£10.00
Broadsword White Sweatshirt-Dates as above	M L XL	£14.00

Please send details of your order to Kerrang Add B.M.S Mailorder Ltd,PO Box 32b,London,SW6 6RL. Please remember to indicate Band, Description,Size & Quantity. All orders should be accompanied by Cheques or Postal Orders made out to B.M.S Mail Order Ltd. Please write your cheque card number on reverse of your cheque All items are subject to availability and please allow up to 28 days for delivery. Overseas orders:- Payment by International Money Orders, Giros or cheques Drawn on an English Bank.Stirling only please.

POSTAGE AND PACKING COSTS.	U.K	EUROPE	REST OF WORLD
ORDER VALUE UP TO £10	£1.00	£1.75	£2.50
OVER £10	£1.80	£2.50	£5.00

Please remember all items are official tour merchandise. Please send S.A.E for our full range or Merchandise.

FANCY NANCY

RARELY DO we feature such a scintillating centre spread as on this occasion; allow me to introduce you rockin' readers to the wonderful Ms Nancy Wilson – together with sister Ann, the voluptuous ventricles providing the pulse of the West Coast Heart-beat. A band with several million record sales under their belts and a recent Number One album in the US.

Alright. Alright. It's only a *photograph*, for God's sake. You dropped-jaw droolers just pull yourselves together! Let's see if, just for a change, we can substitute the usual sex-crazed, smutty thoughts for a more aesthetic appreciation of a particularly beautiful female member of the rock fraternity. After all, we're talking about a *lady* here.

Genuinely surprised at the idea of being a *Kerrang!* pin-up ("*Am* I a pin-up?"), she nevertheless quite liked the idea. But I'm glad to hear that she wouldn't consider doing nude shots . . .

"Oh no. I'd *never* do that . . . You sound disappointed," she said, wrongly inferring that my question had been one of hope. "But Ann and I *are* doing a thing for *Playboy* magazine. They have a new section called 'The Gallery'. It's classy – we'll still have our clothes on – but it's just *risqué* enough."

(Obviously this lady of taste subscribes to the theory that, although the best things in life are free, some of them are best confined to other people's imagination).

Such a lovely voice: charming,

"After Japan we may get a couple of days to at least come to England to do some press. See if we can pave the way to play there at a later date. I must admit that they (management, record company, *etc*) are a bit worried about the terrorist situation, too. That's part of the reason we haven't already been there. It's really a *bummer*, you know?"

Yes Nancy, we know!

Looking at her early influences, it seems that this California-born guitarist might have been happier to have been born in Britain; mostly first-wave invasion troops like the Stones, Jimmy Page ("Who I just got to meet recently and is really a sweetheart") and Pete Townshend, who is definitely a major influence.

Even her list of current favourites exhibits a healthy British bias . . .

"The new Peter Gabriel album is really hot – I *love* it. I've always liked U2 a lot, and Phil Collins is great. I don't get a chance to listen to all the new stuff, but I'm trying to catch up."

On the evidence of the photographs, I felt compelled to suggest that she should think about getting into the movie business. She's tremendously attractive and she has a figure which appears to benefit from many hours of regular physical workouts.

"No! I play guitar! I move around a lot onstage; that's my main exercise – playing. I like to ride horses a lot, too."

But, as with most good ideas, someone has usually thought of it already. In fact, it seems that film offers for both Nancy and sister Ann crop up fairly

immediately friendly. Words spoken with an attractive sophistication and a sweetness which caresses the senses like the scent of freshly-cut flowers (*Oh my God! – Ed*)

You might expect that Nancy Wilson would attract the unwelcome attention of hordes of male 'groupies' wanting more than just an autograph and a smile. But it turns out that the male version of the groupie is *much* better behaved than the female counterpart, giving "flowers, notes, poems and romantic things" rather than offering/receiving (depending on which way you look at it) things of a sexual nature.

Heart have been on the road for almost a whole year, and for a while it did look as though a visit to Britain was on the cards. But then, of course, this whole 'terrorists on every street corner' American paranoia thing 'blew-up'. It might not have been the main reason, but Heart decided to head for Japan instead.

"We had a great time when we last played England – we did a show at the *Dominion Theatre* in London; as we were turning people away we thought we should come here more often. We really should have scheduled more dates.

having the time *and* being offered the *right* role.

"Actually, I've had very small roles in two 'youth comedy' films. I did 'Fast Times At Ridgemont High' about three years ago, which was a fun movie with some good rock music in it, and I was also in 'The Wild Life', which had a soundtrack written by Eddie Van Halen. That was really good.

"We're now working on our own movie, which we hope to start filming sometime in the Fall (Autumn) It's sort of based around mine and Ann's stories as we grew up – putting bands together. A biography of the two of us – with a *lot* of 'artistic licence' thrown in!"

(Hey, Nancy, I've got a great idea for someone to play the part of an English journalist. And his fees are *very* reasonable!)

Yes, I know what you're all wondering. And, just for you, dear readers, I fired the final, hold-your-breath question . . .

"No, I'm not married. I have a boyfriend, who prefers to remain anonymous (wouldn't want stacks of hate-mail from *Kerrang!* readers, I suppose) so I'll leave it at that."

To use the title of a Robert Palmer song: some guys have all the luck!

PAUL HENDERSON

KERRANG! KOMPETITION WINNERZ

Pic Pete Cronin

DIO DELIGHT (from left): Claude Schnell, Vinnie Appice, Ronnie, Kompetition winner Bruno MacDonald, Craig Goldie, Jimmy Bain

OH-BOY-OH-BOY . . . what a desperate dilemma!

Remember back in issue 117 we ran a kompetition to see Black Sabbath live in America? We had hundreds of entries, one of our best responses *ever*, but the only problem was that a coupla days after our edition hit the newsstands . . . well, lead vocalist Glenn Hughes threw a wobbler, was sacked from the band due to acute vocal problems and Iommi & Co soon after cancelled their US dates!

So what to do? Well, we talked to the kind folk at *Vertigo Records* and they came up with an alternative prize . . . not *quite* as mega, but a damn fine prize for any rocker all the same!

So it was that in early May young Bruno MacDonald of South Woodford, London E18 travelled to Brussells *sur le continent* to see a dizbustin' Dio concert and spend some time hanging out with Ronnie's rockers (see picture above).

Bruno, who had never been out of da UK before, had the time of his life and says: "All the members of Dio are genuinely great people . . . thanks to *Kerrang!* and *Vertigo* for organising the trip".

Our pleasure, Brune, our pleasure!

Pic Ray Palmer

BETTER LATE than never, here's the wonderstruck winner of our kompetition of, oh, some time back to win a magnificent *Marantz* Compact Disc hi-fi system.

His name is Chris Burrell of Stroud, Gloucestershire, and he's pictured above, centre with his prize, accompanied by *Kerrang!* 'Ead 'Itter Geoff Barton on the left and *Marantz* mainman Steve Harris (no relation) on the right. Kongratulations, Kris!

Pic Ray Palmer

WAY, WAY back in the swirling mists of time (issue 116, actually), we invited you to write in and tell us exactly how many *HMV* record shops are open for business in the UK. For the first correct entry plucked out of the *Kerrang!* kasket half a prize, sorry, a prize-and-a-half lay in store; the chance to relieve *HMV*'s Oxford Street branch of as many albums as possible . . . within a 30-second time limit.

Well, it's happened! The correct answer was 41 (as many of you informed us) and the 'wax-dash' winner was young **Margaret Leach** from Chorley in Lancashire. Chaperone services were provided by boyfriend **Derek Valentine** with a **Quo** kontingent of **Francis Rossi** and **Rick Parfitt** making sure that the full 30 seconds were allowed (as well as sneaking the odd Quo album into the final pile).

In her haste, Margaret mistakenly laid her hands on a whole host of **Depeche Mode** albums, but floor manager **Gary Grills** allowed her to exchange these for something else . . . anything *else*, PLEASE!! What was that, Francis? More Quo records? Of course . . .

MAX

You can bang your head, stamp your feet and split your sides simultaneously

& THE BROADWAY METAL CHOIR

DEBUT ALBUM "...AND GOD GAVE US MAX..." AMP9

OUT NOW via PINNACLE

Powerstation

SHORT

reviewed by DEREK 'Tin Leg' OLIVER

THE HOOTERS: 'And We Danced' (CBS)

An enormous Stateside hit from an LP ('Nervous Night') that first appeared last Summer. The sort of music you put on whilst trying to persuade your girlfriend to squeeze into the rubber dress you've just bought her. Great slabs of perky guitar and a melody that impales itself for eternity.

NAGAZAKI: 'You Can Be' (Naga)

Awful stuff that conjures up an unnecessary and ludicrous vision of genuinely forgotten 'talent' such as Sledgehammer, Geddes Axe and the Handsome Beasts . . . only worse! AND THEY'RE FROM SWEDEN!

JETHRO TULL/DAVID PALMER: 'Coronach' (Chrysalis)

Yours truly has for many years supported the work of Tull, and having reluctantly accepted that perhaps in these days of urban violence and agit-prop they no longer convey the same radical sense of confusion as in their earlier works, I *can* report that this single is a zillion times more effective than anything they've created since the zany 'Stormwatch' opus. However, as a successful 45 it'll probably be a stiffy – just like an electrocuted testicle!

SOUTHSIDE JOHNNY AND THE JUKES: 'Walk Away Rene'e' (RCA)

A New Jersey bimbo who caught my attention some years ago with an album called 'Havin' A Party', but since then I've conveniently filed him under the heading of 'Man With A Dodgy Pair Of Sunglasses'. He's back now with a dodgy kover/kopy of the old Four Tops smash but sounding too much like Little Steven for his own good. Shame.

JACK BRUCE: 'I Feel Free' (Virgin)

Older readers will no doubt be familiar with the contents, a marvellously acceptable re-working of the ancient Cream hit resplendent with Bruce's high-octane (ouch!) vocals and combustible bass.

IN-TUA-NUA: 'Seven Into The Sea' (Virgin)

The tinkly, laid-back piano at the beginning of this song belies its true brilliance and fails to prepare you for the *Kerrang!*-like krunch further on, courtesy of a sound that sits on the Metal edge of the Waterboys, Renaissance and long-gone cult heroes Pavlov's Dog. Brilliant.

ROGUE MALE (above): 'have the ability to squash even the mightiest of Metal Men'. . . including Derek Oliver's tin leg!

ZENO: 'Love Will Live' (Parlophone)

This, an evocative ballad, is not my favourite cut from the album that everyone loves to hate – except for those with a degree of intelligence (*ie.* Mick, Malc and Myself). It does, however, effectively demonstrate what a brilliant vocalist Michael Flexig is as he soars effortlessly above the simplistic melody.

LONELY HEARTS: 'Believe' (Tenacity)

A worthy four-tracker from a quartet who I've actually seen live at some point in my career. Produced by Pete 'Wheels Of Steel' Hinton to state-of-the-art standards, most of the songs bop along like a flexible mix of Status Quo and Cheap Trick; neat harmonies and fluent solos aplenty all point to the fact that Lonely Hearts are deserving of some serious attention.

FM: 'Love Lies Dying' (Portrait)

There is about this band an appealing cuteness, a wad of talent and an overriding impression that if anyone's gonna reach the pot of gold at the end of the rainbow it'll be them.

Make no mistake, FM have produced (along with manager/producer Dave King) another utterly compelling slice of memorable AOR that'll rip the heart of America into tiny shreds. Hugely reminiscent of Journey's best work, I haven't heard anything this good since 'That Girl', the *last* FM single!

BRYAN ADAMS: 'Straight From The Heart' (A&M)

Twee slush – the same old tosh, and I'm getting rather sick of that Adams rasp. This song, downbeat and delivered with epic graveness, is from an LP recorded in 1983 called 'Cuts Like A Knife' and really doesn't have much to commend it.

JOE COCKER: 'You Can Leave Your Hat On' (Capitol)

Opening in grand style, hugely reminiscent of Bob Seger but sounding more and more like Alf Garnett swallowing a jar of *Weedkiller* (Russell denies involvement), Joe smells out the dustbins whilst shaking a leg or two to the more exuberant side of his nature. Potentially hazardous to anyone over 65 (and that includes Ross Halfin) this record should automatically be handed out with free bus passes!

ROGUE MALE: 'Belfast' (Music For Nations)

On the evidence of this, Rogue Male are now well into their stride and skirting off into areas completely uncharted. Very industrial, very BIG and very maverick as vocalist/guitarist Jim Lyttle screams the fact that, *'Belfast is a wonderful city'*.

No way is this gonna chart but it should be an effective method of capturing a whole heap of those still to be convinced that RM have the ability to squash even the mightiest of Metal Men. The crossover potential happens to be the only thing that frightens me.

MONSTERS OF ROCK featuring – THE SCORPIONS
OZZY OSBOURNE **DEF LEPPARD**
+ **MANY MORE**
Manheim, W. Germany
August 31st – £75

ZZ TOP Brussels – Oct 12th **£45**
JUDAS PRIEST Brussels – Oct 18th – **£45**

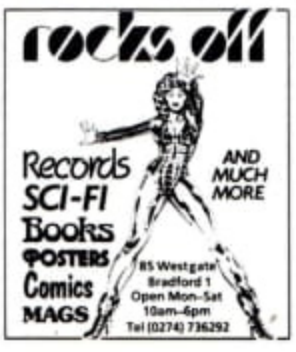
Above prices include travel by luxury coach. Cross Channel ferry. Tickets to concert. Insurance against cancellation.

Price includes return travel by luxury coach; Cross Channel ferry; Hotel with private bath, etc; Continental breakfast; Ticket to festival; Insurance against cancellation.

CONCERT PROMOTIONS
01 724 1260
351 Edgware Road London W2

Enclose £20 deposit per person made payable to Concert Promotions (Cheques/PO's).
Please indicate in relevant box the number of seats required.
Name: .....
Address: ..... ☐ ZZT
..... ☐ JP
Tel: Daytime no: ..... ☐ MOR

Roxeene International
(Dept Kerrang!), PO Box 42, London W5 4XQ
The Price Busters
T SHIRTS – £5.95 (p&p £1.00 any quantity)
Iron Maiden Purgatory. **Rainbow** Rising. **Whitesnake** Lovehunter. **Whitesnake** Commandos. **Rush** Hemisphere. **Iron Maiden** Killers. **Iron Maiden** Trooper. **Iron Maiden** Live After Death. **Iron Maiden** Beast. **Iron Maiden** Powerslave. **Meatloaf** Bat Out Of Hell. **Hawkwind, Michael Schenker, Motörhead** Skull. **Iron Maiden** Piece Of Mind. **Judas Priest** Vengeance. **Kiss** Unmasked. **Kiss** Animalize. **Kiss** Asylum. **Scorpions** First Sting. **Judas Priest** Defenders. **Dio** Holy Diver **Saxon** Sword And Snake. **Venom** Logo. **Venom** Nightmare. **Twisted Sister. Motley Crue** Too Fast For Love. **Motley Crue** Shout At the Devil. **Motley Crue** Masks. **Van Halen** Jump Tour. **Eddie Van Halen. Alaska. Deep Purple Tour. Marillion** Window. **Gary Moore. Rush** Binoculars. **Dire Straits** Guitar. **Bon Jovi** Face. **Zeno. W.A.S.P.** Skeleton. **W.A.S.P.** Last Command. **Madonna** Like A Virgin. **Dio** Sacred Heart. **Ozzy Osbourne** Ultimate Sin. **Ratt Invasion Of Privacy. Ratt** Out Of Cellar. **Led Zeppelin. Black Sabbath** 86 Tour. **Led Zeppelin** Swan Song.
Please state S/M/L/XL
Please see colour catalogue for full range
COMPACT DISCS
Lee Aaron Lee Aaron £10.50. **Lee Aaron** Metal Queen £10.50. **AC/DC** Fly On The Wall £10.50. **AC/DC** For Those About To Rock. **Anvil** Forged In Fire £10.50. **Anvil** Metal On Metal £10.50. **Pat Benatar** 7 The Hard Way £10.50. **Black Sabbath** Black Sabbath £10.50. **Black Sabbath** Masters Of Reality £10.50. **Black Sabbath** Paranoid £12.50. **Black Sabbath** Sabbath Bloody Sabbath £10.50. **Black Sabbath** Seventh Star £10.50. **Bon Jovi** Bon Jovi £10.50. **Bon Jovi** 7800 Degrees £10.50. **Cheap Trick** Budokan £12.50. **Dio** Sacred Heart £10.50. **Dokken** Under Lock And Key £10.50. **Frampton** Comes Alive £12.50. **Hanoi Rocks** Best Of £12.50. **Iron Maiden** Live After Death £10.50. **Jefferson Starship** Nuclear Furniture £10.50. **Jefferson Starship** Red Octopus £10.50. **Journey** Frontiers £12.50. **Judas Priest** Defenders Of The Faith £10.50. **Kiss** Unmasked £12.50. **Kiss** Asylum £12.50. **Kiss** Lick It Up £12.50. **Led Zeppelin** 4 £12.50. **Malmsteen** Yngwie £10.50. **Mercyful Fate** Don't Break The Oath £10.50. **Mercyful Fate** Melissa £10.50. **Gary Moore** Dirty Fingers £10.50. **Gary Moore** Run For Cover £10.50. **Rain Bow** Bent Out Of Shape £10.50. **Rush** Power Windows £10.50. **Rush** Signals £10.50. **Saga** Silent Knight £10.50. **Slayer** Show No Mercy £10.50. **T Rex** Electric Warrior £10.50. **Uriah Heep** Anthology £10.50. **Venom** At War With Satan £10.50. **Whitesnake** In The Heart Of The City £10.50. **Y&T** Open Fire £10.50. **ZZ Top** Best of £12.50. **Van Halen** 5150 £10.50.
Please see colour catalogue for full range
TOUR JACKETS – £29.99 (p&p £1.50)
Van Halen; Kiss; Iron Maiden; AC/DC; Madonna; Prince; Def Leppard; Judas Priest; Metallica; Ratt; Motley Crue; ZZ Top; Scorpions.
Sizes S/M/L/XL
BOOKS
Bryan Adams Biography £4.95. **Motley Crue** Biography £4.95. **Motley Crue** (Metal Mania) £3.95. **Pat Benatar** Biography £4.95. **Van Halen** £3.95. **Judas Priest** Photo Book £5.95. **Ozzy Osbourne** Photo Book £6.95. **Deep Purple** Biography £6.95. **Tour** Programmes £3.50. **Van Halen; Ratt 86; AC/DC; Motley Crue** (Theatre Of Pain). **Kiss; Madonna; Deep Purple.**
POSTAGE AND PACKING
UK – £1.00 EUROPE – £2.00
USA – £2.50
Please make cheques, PO's etc payable to Roxeene International.
The Roxeene colour catalogue cost's £2.00 and lists the largest and lowest priced range of rock merchandise avaialble in Europe.
GET YOUR COPY TODAY
Thank you for your custom

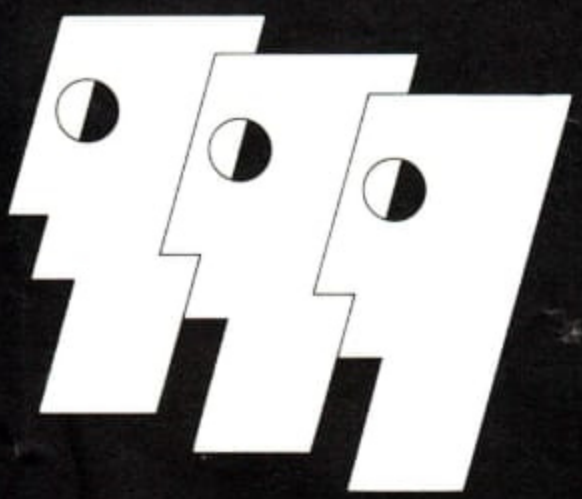


EMERSON, LAKE & POWELL

NEW SINGLE

TOUCH AND GO*
LEARNING TO FLY*

POSP 804



12" INCLUDES UNRELEASED TRACK
THE LOCOMOTION

POSPX 804

*FROM THE ALBUM, CASSETTE & COMPACT DISC "EMERSON, LAKE & POWELL"

WHO PLAYS THE FERRARI, MAN?

HOHNER 'ST FERRARI'
RRP: £199.00

IT'S METALLIC red! It's got a speed that kills!

This is the *'ST Ferrari'*, just one of a whole new range of electric guitars and basses that *Hohner* are creating. They range in price from £135 for the *'ST Special'/'Standard'* models, right up to £265 for the *'SR Heavy'*. There's also an *'ST Metal'*, so no prizes for guessing that this company have got *your* interests at heart!

The *'ST Ferrari'* is a beautiful guitar, and it has touches that work out at least double the price on other, comparable, instruments.

For a start, the *'Ferrari'* is fitted with the new *Hohner Super Tremolo*. This has six individual cantilever action arms, one for each string! These are all fitted with tiny rollers, over which the strings pass, so that there is no friction whatsoever at the bridge.

At the other end of the guitar is a locking nut which, after the strings have been tuned normally, is 'clamped' down and holds the strings in tune. Should the guitar go out of tune after excessive tremolo arm use (and it needs to be excessive, this trem takes no prisoners . . .) then you can retune using the fine tuners on the back of the bridge. Neat.

Just above the bridge are the twin humbucker pick-ups . . . *Hohner* call them *'GH-9'* – I call them bloody loud! And below is the control section – and here we have a slice of delight, for instead of having a tone control for each pick-up and a single volume control for the whole guitar, *Hohner* have placed a single tone and *two* volumes, one for each pick-up – and it needed them, too.

To begin with, the guitar has a powerful output, and the volume controls have to be good to be able to cut and boost this to the required levels – and then stay there. This they did very well, the small black control knobs being comfortable and very positive in their movement. I did try to 'knock' them out of their settings, but I just ended up with bruised fingers, you have to turn them properly.

A standard three-way toggle switch lets you choose either of the pick-ups or both at the same time, and a neat little switch just to the right of it 'splits' the coil to give a more standard *Strat*-type sound. With me so far? Right. The rest of this review is given over to obvious crawling to *Hohner* . . . I want an *'ST Ferrari'* for ME!

For a start, the finish is hard and resilient – so you can Townshend windmill if you like. Then there's the hardware, all of it premium quality, and all of it works! The Canadian Rock Maple neck, topped with a Rosewood fingerboard, is slim and fast, and it's covered in a finish that won't get 'sticky' if you sweat while playing. 22 nickel silver frets, wide and well polished, complete the picture. And what does it sound like? Well . . .

Plug in. Switch the toggle to the neck pick-up. Play. Gallons of power, but, and this is *the* 'but' of the *'Ferrari'*, not a lot of midrange tone. You have to rely on your amp for that. The bridge pick-up goes in the other direction: too much 'scream' to the tone. Put the two together, though, and . . . wham! The texture of the two different tones matches up, and you get a bright, brash sound, ideal for solos.

Those two volume controls are a necessity for any guitarist who hopes to be able to play different sounds, without having to keep dancing on effects pedals, letting you 'balance' between the two sounds to get the required result. The coil splitting switch does just that – not to my taste, I may add, but if you want to get a toppy *Strat* sound, then suffice to say the *'Ferrari'* can do it.

So, while the guitar certainly gives sufficient scope, it does need an efficient amp to keep it within the bounds of normal HM tones. This is something a lot of guitars feature to various extents, but just a tweak on that midrange would make all the difference. Can you hear me in the factory? ('Course they can't – they're deaf like me, from too much *'Ferrari'* in the lug'ole . . .)

The tremolo system on the *'ST Ferrari'* is a 'pivot and roller' model, not a million miles away from another 'name' trem! Needless to say, the nut lock in combination to this high quality wang bar adds up to a guitar whose strings can be taken down so far they flop all over the body. And, what's more, it returns to pitch every time. (Should it by any chance slip out of tuning – there are 'fine tuners' on the bridge itself to retune.)

The trem system works by dropping each of the six carriages on the bridge – one for each string. These are topped with a bright brass roller which keeps the strings in line when they start to get 'loose' from heavy use of the bar. But a minor problem was found when the top E-string carriage started to stick in its slot. This was eventually cured with a lubricant, but did break a couple of strings first.

However, despite a bit of midrange missing, and the bridge carriage being a pest – I found this guitar to be a great player, and damn good value at the price (a wang bar and two pick-ups of this calibre would usually cost more than the whole axe . . .).

A new series, then, and one that contains a whole battery of new instruments that have been put together with ROCK in mind.

TIM OAKES

For further information, contact Hohner, *39/45 Coldharbour Lane, London SE5 9NR. Tel: 01 433 4411.*

KILLERWATT

DAN SPITZ (ANTHRAX)

Pic Ray Palmer

ASK MOST guitarists to do a fairly quick evaluation of a new instrument and they'll usually hit a few speed-chords, pull out a few impressive, well-rehearsed licks and rave a lot of aggression on the same bar. **Anthrax**'s **Dan Spitz**, a man with a Machiavellian knowledge of guitars, would like to see this 'road test' a bit more seriously.

"What do ya mean, Spitzy? Like, take the neck off and have a look at the wiring or stuff?"

"No! I do, take the neck off and completely examine the pick-ups!"

In order not to abuse the sacred art of Hohner re-stringing their guitar in preparation for your test run, I decided the in-depth test in favour of a more general overview.

"The controls are good, the trem is good for sensitive wanking but for guitar wrecking adjustment to the bare nut is necessary. The pitch round the jack is a bit shonky, the serial number should be stamped on rather than just being a sticker and it's a good guitar for a beginner. The pot-layout and the finishing are good. Yeah, it's as good as anything in the Guitar for that money."

Like many of the boys (metaphorically speaking) Dan plays and endorses the wonderful Jackson guitars, but has been sustained to some degree.

"I use the *Jackson Randy Rhoads'* shape. But I'm quite a small guy so I have the frame cut down and get the neck shaved a little – that makes them a bit more compact. And I also have custom paint-jobs done on them – cartoon characters and that sort of thing.

"For amplification I use *Marshall* (surprise, surprise) – at our gig at London's *Hammersmith Palais* recently I used two 200 watt heads and four 4x12s, but it usually depends on the size of the hall – small halls I might use eight."

Just to get back to the *Hohner*, how does the *'ST Ferrari'* compare to your *Jackson*?

"Errm, I really haven't played it all. In car terms I'd say it was like a *Ferrari* to a Volkswagen (in this case the *Jackson* is the *Ferrari*, of course)."

PAUL HENDERSON

FACE VALUES

'Psychotic teenage prostitute . . . real nice person . . . real good singer . . .'
SYLVIE SIMMONS gets to grips with the multi-faceted talents of FIONA

"I was a psychotic teenage prostitute. I killed all my victims."

FIONA FLANAGAN is all things to all men. If you'll allow Dave Dickson and Doc Doom to stand for the entire gender: a cross between Leo Aaron and Ellen Foley to the former, between Natalie Wood and Sissy Spacek to the latter.

And to me? Female person? Hell, I reckon she's a real nice person and a real good singer, your basic hard rock raunch delivered with a husky confidence, a bright-eyed spark, double-glazed in a rare-for-female HM warmth. Oh yeah, and a psychotic teenage prostitute.

It's eleven in the morning New York time and Fiona, on the other end of the phone, is percolating well. Our last attempt at an interview was cancelled when her part-time psychotic teenage prostitute activities (one hour on your TV screens soon, unless I've already missed it) left their toll on her health.

"I had a very bad chemical reaction to the smoke they use on *'Miami Vice'*, and my vocal chords got really swollen and they never went down. I was pretty sick for two months coughing, trying to be quiet. It was really scary because there was nothing I could do about it. But finally I think I have it licked."

Sounds fine on her recent second album, anyway. It's called 'Beyond The Pale', was produced by Beau Hill and features "some of the best singing, I think, I've ever done.

"The music is still really aggressive, but I think it's a step forward rhythmically. The music is a little more melodic, and I don't over-sing. But I still really let go.

"We actually made a concerted effort to do something really, really different. We wanted to take a step away from the mainstream and also a step away from normal Metal."

SO LET'S take a closer look at the Paleface thing. There's a song co-written by Fiona with Bob Halligan Jnr, author of songs for bands such as Judas Priest, Icon and Helix, a song co-written by Beau Hill, Kip Winger and Sandy Stewart, who's written stuff for Stevie Nicks in the past, a song with Nile Rodgers making a guest appearance ("That was really fun!"), and a song by Peter and Ina Wolfe that almost makes me forgive them for the atrocity they wrote for Starship last year, 'Sara'. This one's called 'Living In A Boys' World', and the stance is nearer Joan Jett than Sheena Easton.

"It's not a moany song. It's a really aggressive narrative about a girl's point of view without being soppy and self-indulgent crybaby stuff. The whole point is: I'm living in a boys' world, so what?"

So what indeed? There must be some female *Kerrang!* readers out there who're sick to the stomach of reading the interviews most male reporters do with female rockers. When they're not asking them about their knickers they're adding insult to lingerie and wanting to know how they've coped with being a Woman In Rock.

"I don't know what it's like *not* to be a woman!" laughs Fiona. "This is fine – I don't want to be a guy! I live in the Western world so it's a lot easier. Maybe if I was doing this in Iran I'd say yes, it's really tough being a rock singer, wearing all these black veils! I'm treated very well, as a matter of fact."

Even by her band, and that's not such an easy thing. I remember Leo Aaron saying a lot of male HM musicians were having trouble being told what to do by a woman; *ditto* Lita Ford.

"That's their problem!" Fiona chuckles again. "If they can get a better gig, let them!

"There were some power problems with me and Donnie" – Donnie Kisselbach, bass player and ex-boyfriend – "because of our relationship – we broke up in September and that was tough – but that was more because we'd met when I was so young and didn't really have as much experience under my belt, so I had a tendency to listen to him because he had a couple more years in the business.

"But as soon as I felt more comfortable with my own decisions, things changed. And that's something that happens to people all the time. It's got really nothing to do with the sex element at all, it's just progression as a human being."

The only time I've seen Fiona do the pouting sex-kitten bit was in a blurb in *Rolling Stone* last year. The picture had her lying on the floor, the quotes made her sound bubble-headed. What's going on?

"The photo session was six hours long and there was a stylist and those were the dresses, and the photographer was a woman too! Not all the pictures were me lying on the floor; there were a lot where I was standing there in a jacket with my fist in the air!

"I didn't feel it was overtly sexy. I thought that some of the quotes were a little bubble-headed – but unfortunately you can't choose what people are going to pick up on. They pick the things that get people's attention. I really can't complain."

SHE *IS* amazingly photogenic. A screen test she did only a short while ago got her two acting offers within two weeks – the 'Miami Vice' teenage prostitute part, and the starring role in 'Hearts Of Fire', the one we've been calling 'American Rocker' for ages, which also stars Bob Dylan and Rupert Perry, is directed by Richard Marquand and will be shot soon in Canada and Britain.

"I play an American girl who has a fascination for this English pop star who's been in seclusion for a couple of years, and I take up with a crazy thief guitar player and we come over to England together and I bump into this guy and it turns into a love triangle. There's a lot of helicopter action in it!

"It's just the metamorphosis of this girl's life, and what happens when your dreams actually do come true."

There won't be any time to slot in the odd one-off show in Britain while she's over here.

For one thing the film schedule is so hectic (at least six days a week) for another her band's left behind in the States.

"I'm honest with them, I can't put people on retainer because it's too expensive right now, so they're free to work where they wish, and come the Summer months if everyone's around, great, but if they're not I can't blame them." Drummer Joe Franco's been working with Zeno, and Donnie Kisselbach's been playing on Alice Cooper's record.

As for going on the road to promote 'Beyond The Pale', "We'll tour the day after the film is finished! I'm really dying to go out. The movie's actually complicated my plans quite a bit, and it's starting more than three months later than it was meant to. I'm just trying to let things take their natural course, because there's nothing I can do about it, and I'm really committed to this film.

"Hopefully the album will have longevity, so that when I do go out on the road some people will come to the show!"

WHAT IF she gets such a taste for this acting lark that there's no time to rock?

"I don't know. Actually my life started to kind of run away from me a couple of months ago. All this came out of the blue. I'm very interested in the acting, but I don't think the music is ever going to get away from me. There is a way to work it. Look at David Bowie. I think it's a good idea to branch out a bit."

And for now?

"I'd love the record to do well – though that's not the important thing, because *I'm* proud of it, and that should be the end in itself."

VIDZ!

'BON JOVI: BREAKOUT'
'CONEY HATCH: VIDEO SINGLES'
'GIRLSCHOOL: PLAY DIRTY LIVE'
'VARIOUS: METAL CITY'
'RAINBOW: FINAL CUT'
'RUSH: GRACE UNDER PRESSURE TOUR'
(All available on Polygram video)

KULTURE!

EDITED BY MALCOLM DOME

I THINK it's been in the region of 10 trendy years or so since Queen's flamboyant 'Bohemian Rhapsody' introduced the concept of promotional rock video to the music industry, whetting the palate of marketing managers like nothing previously.

Yet did we realise that this new media form would eventually transform the entire face of popular music? And did we anticipate that the advent of cheap home video machines would enable some bright spark to get on the case, marketing software? Clearly that was inevitable, but what we didn't bargain for was the subsequent hawking of meaningless images, strung together much like an hopelessly inadequate *Pickwick* compilation record.

And yet the most galling factor to be learnt from the string of pre-recorded music videos seeping into the stores is that they aren't satisfying the customer. The material tendered for the home video market is in the main poorly chosen, inadequately presented, crudely packaged and more often than not of such dubious quality that none of the artists involved can surely actually benefit from such exposure.

All this, of course, ushers me into this selection of six recently released Heavy Metal video cassettes. An interesting assortment that goes a long way to illustrating some of the good and a lot of the ugly facets of this infant video industry.

Kicking off with Coney Hatch, you'll find this a fairly stimulating collection of four video clips from their first three albums. The designer destruction of 'Devil's Deck' is the strongest musical contender but *visually* it pales in comparison with the more recent 'Fantasy', lifted from last year's now sadly lost 'Friction' LP. Both clips are filmed in the by now standard Metal *scenario* of group shots criss-crossed with regular fantasy segments. The remaining two tracks are 'First Time For Everything' and 'Shake It'. Reasonably acceptable, but rather thin on the ground.

The Bon Jovi video follows suit, but has the added advantage of featuring a total of six tracks and a bizarre 20-second introduction of Jon and band climbing aboard their tour bus in, I presume, London. Just why this was included is quite beyond explanation. The clips featured are: 'In And Out Of Love', 'Only Lonely', 'Silent Night', 'She Don't Know Me', 'Hardest Part Is The Night' (live footage taken, I think, from the last London *Dominion* show, but with audio replacement straight from the record) and 'Runaway'. A justifiable release.

Girlschool's video is nothing but an exercise in pure exploitation. Filmed in the sterile atmosphere of London's *Camden Palace* and shown on TV recently at some uncarthly hour, it is in fact a completely unacceptable live performance blighted by the poorest and most senile camera work imaginable. I defy anyone to be 'entertained' by this video; 14 tracks in total means 14 *too many!*

'Final Cut' by Rainbow is a cute compilation of video promos from 'Down To Earth' (1979) onwards that conveniently ignores the band's finest first three records.

Eleven tracks in all, with most of the band's hit singles included (represented *via* the standard and fairly tepid band/ fantasy technique).

There's a rare and quite amazing clip of Blackmore soloing in concert with a complete orchestral backing (a Japanese concert, methinks – once again the source isn't listed!). The best track, 'Streets Of Dreams', is undeniably one of the classiest promo videos ever made. Infuriatingly incomplete.

'Metal City' is one of those interminable low-budget compilations, financed by *Neat Records* and featuring Avenger, Saracen, Warfare and those browbeating bully boys Venom. To 'MC's credit it does have a running story, of sorts, featuring various long shots of Newcastle, roadies, clubs, tour buses, *etc*, interspersed with clips and live videos of all the aforementioned acts. Saracen and Warfare come second best to label mates Avenger and Venom respectively.

Based around the central theme of Venom arriving at Lumley Castle (drummer Abaddon rather ludicrously sitting in a gold *Rolls Royce!*) for the making of their 'Nightmare' video, you'll either cringe or treat it like gold dust. Cheap but acceptable.

'Grace Under Pressure Tour' from Rush was filmed live somewhere in North America – once again neither the venue nor the recording date is credited (I'm beginning to fume!) – during, I think, 1984. You'll find roughly 14 tracks on offer, culled mostly from 'Moving Pictures' onwards but including a few timeless classics such as 'Finding My Way' and a truly phenomenal version of 'In The Mood'. Having been shot using video cameras, the picture is blurred and the colours are overly bright (a fault of the American TV system), causing concentration to wander in a very short space of time.

DEREK OLIVER

(TWIN) BROTHERS IN ARMS

As GENE LOVES JEZEBEL release their third album, DAVE DICKSON attempts to discover the truth behind 'Discover'

THERE IS AN ancient Chinese curse that goes: *May you live in interesting times!*

We, for our sins, live in interesting times. We also, so some would have us believe, live in enlightened times. We took great leaps of faith back in the Swinging '60s and attitudes changed, morals got looser and consciousnesses got raised. At the centre of this social upheaval was pop, as fashion and as culture.

Then in the early '70s along came Glam and being bi-sexual became almost *de rigueur* for the aspiring pop star.

Still later, and violence and strong political stances and nihilism became the order of the day.

Society took it all in its stride; everything, even violence and nihilism, slips into the realm of the *passé* and the socially acceptable. Everything, sex, violence, drug abuse . . . everything that is except that last great social and sexual taboo: incest.

It's funny that living in these interesting times there's still one form of sexual gratification that remains beyond the pale. Of course you could argue the point; child molestation, bestiality *etc etc* aren't exactly acceptable recreational sports but there's something rather special about the taboo surrounding incest, some dark and awful fascination about the subject for which we reserve a curious mixture of revulsion and allure, like a fairground freak or the road accident we always long to slow down at to take a closer peek.

We know it's wrong, we know it flies in the face of everything we've ever been taught is proper and correct social behaviour but we still feel the tug of compulsion. And this is why the idea of incest is so socially abhorrent; like the forbidden fruit, how many of you have ever wondered just what it would taste like?

It's here, in that twilight area between fascination and revulsion, that Gene Loves Jezebel act out their *danse macabre*. But it's OK to look now because they're coming out of the shadows and into the light and soon they'll be a household name and your mother will absently hum their records to herself . . . but *we'll* know better, we can be a part of their subversion, not a victim to it. Are you ready?

GENE LOVES JEZEBEL were formed about four years ago around the nucleus of twins Michael and Jay Aston in the lowlands of Wales. And that was where the suggestion, that dark and dangerous shadow of some barely mentionable perversion fell: which of these twins was Gene and how was it that he could be in love with a *brother* bearing the name of *Jezebel?* Sexual roles and taboos were being transgressed by the simple act of adopting a name. Did they set out to shatter existing taboos?

"Yes we did, certainly," admits a candid Michael Aston, "in fact one of Jay's earliest songs was based on something he called the 'declining stereotype' – which seemed a pretty noble idea – and we certainly play around with stereotypes, we do set out to upset the balance."

Balances are tilted precariously around GLJ and that factor becomes never more obvious than during one of their all-too infrequent live performances. There exists about the Jezebels an ever-present and compelling mystique, the feeling that, if we let them, they'll take us by the hand and lead us to the very edge of the abyss. There is nothing ordinary about this band.

"We're dealing with something that is unusual in as much as we're brothers and the attendant imagery," continues Michael.

"Yeah, the whole incestuous thing with just the name," reiterates Jay.

"There are so many possibilities with GLJ – which we set up ourselves just beginning with the names – something we can now take in a variety of different directions.

"By the nature of this band people don't know too much about us, we've always kept away from the press through choice. So all people have is a piece of vinyl and the notion of these two people who are part of this thing that hasn't been defined, that has no witness to it, not yet anyway."

But the witnesses are growing. With the release of their latest single, the utterly superb 'Heartache', they have scored their highest chart placing ever, continuing a run of success laid on the foundation of last year's 'Desire' single (my personal choice for single of the year!) and followed up by 'Sweetest Thing'. And each release has seen GLJ's gradual emergence from obscurity; now they even get played on the radio during the day!

GENE LOVES JEZEBEL: Jay (left) and Michael Aston

I FIRST CAME across the band a couple of years ago when they issued the gripping drama of the 'Influenza (Relapse)' EP containing the haunting 'Steven', a track that was to reappear later in a rearranged form on their second LP, 'Immigrant', released last year. By this stage GLJ hadn't so much abandoned the weirdness that dominated their early work as refined it and brought it more into the mainstream. They'd also gotten a lot heavier in the process and, like most bands that sprung from the latter part of '70s punk rock, bypass (and for 'bypass' read 'acquire the taste for') the disconcerting vocal and what you were left with was essentially a Heavy Metal band. Check out the now-departed Ian Hudson's contributions to such tracks as 'Always A Flame', 'The Immigrant' and 'Cow' and you'll need little further convincing.

That GLJ should move closer to the mainstream and thereby gain greater recognition and acceptability seems pretty much pre-ordained, a natural progression as the Aston brothers become more proficient both as musicians, songwriters and producers. What they fear is being seen as lacking depth, of selling out even, of becoming one-dimensional.

"The things we do," explains Jay, "are far more complex, images are thrown forward and we just want to present something a little three-dimensional through that. We want to encompass all aspects of nature . . . and I think we achieve that – and that's why we don't, and never will, cross over into the one-dimensional."

"You see, we've got to interest the audience as well," elaborates his twin, "and I think we do because there's always been a demand for something more stimulating."

And that demand, it is GLJ's goal to satisfy. And with such satisfaction, will there follow understanding?

Michael isn't so sure. "There's so many grey areas to the whole thing; it isn't black and white, you can't define it. Critics these days have come in very scared of GLJ because it would demand a lot of work for them because we have so many different aspects. That would demand a lot of energy to actually cover it, to produce something that was explanatory and would make sense of it all – which we can't even do ourselves, let alone some poor journalist!"

I make no claim to understanding the Jezebels on anything other than an emotive level, which brings us back to GLJ's *forté*, their live performances and their delivery of that (again) indefinable *thrill*, that danger and uncertainty.

"I think a lot of people get off on that," declares Jay.

"Language demands definition," says Michael, taking up the story, "and without definition there can be no story – the whole experience is awkward in itself. For me it's exhilarating and stimulating and it's something I'd embrace."

And that's as close to defining the indefinable GLJ live sensation as I've yet come across: something exhilarating and stimulating, something to be embraced, clutched to the heart.

THE POSSIBILITIES inherent in Gene Loves Jezebel have now moved far beyond that of purely shocking or exciting, a commerciality underpinned by subversion; now it's a joke shared amongst the many if understood, still, by the few; it's like a horror story etched out of the shadowlands and striding for the light, this story WILL have a happy ending. And that's the story so far . . .

"The story of Gene Loves Jezebel up till now," concludes Jay, "has been the story of tension and conflict between us, embroiled in conflict whether we admit it or not. What we're arriving at now is an understanding of that – how to compromise in terms of feasibility . . . and that's what the next album will be about."

That album, 'Discover', is with us now. Hopefully this will enable you to understand it a little better, but if not, never mind – with Gene Loves Jezebel understanding isn't the most vital commodity, it's the experience, the sensation. Let them take you to the abyss, it may be more fun than you could ever conceive.

DISCHARGE

GRAVE NEW WORLD (CLAY LP19)

LP out now, available in the **UK** on Clay Records, **EUROPE** Roadrunner Records

USA Profile/Rockhotel Records, **JAPAN** VAP Records

UK – order from PINNACLE – 0689 73144

KLASSIFIEDS

PERSONAL

MALE 17, heavily into HM/SM wants females for friendship into Dio, AC/DC, etc. Box No K706

MALE MARIL FAN, 18 yrs seeks female 16-18 pubs, gigs fun loving relationship likes most rock, HM photo if poss all letters answered. Box No K707

FEMALE 21 into Dio, Iron Maiden etc seeks longhaired male rocker companion writing gigs etc Box No K708

HR/HM'er with tickets for Quo, Metallica, Maiden seeks non-smoking sexy rock godess with hair and legs for gigs/relationship. Preferably Londonish or able to visit. Age, colour, O'levels, money, glasses (beer!!!), big noobs NOT important. Box No K709

NERMAL LOVES Garfield always

MALE 19 into Rush, Kansas, Magnum etc. seeks female ages 18-20 for friendship in Sunderland area Box No K712

PENFRIENDS UK, Many areas, plus 153 countries. SAE Free details, P.O. Box 596, London SE25.

JUNE REMEMBER Keith at the Tigers concert. Would love to see you again. Please phone Whitstable 276628.

RECORDS FOR SALE

AC/DC AUTOGRAPH singles, many rare. Offers. Phone Richard 0423-862034 after 6pm

CASSETTE/COMPACT Disc Hire, 5000 titles for sale/rent. Unbeatable prices. SAE Eaton Audio Library, 5 Brook Street, St. Neots, Cambs.

A BARGAIN pot luck assortment – send £15 for 100 used LP's and 12" singles or £25 for 500 used 7" singles (postage included; our selection). Music & Video Exchange, 28 Pembridge Road, London W11 Tel: 01-727 3538.

RECORDS WANTED

ABSOLUTELY ALL your records, tapes, CD's, videos and books bought/sold/exchanged – also ALL Hi-Fi, musical instruments, computers and cameras – **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record, Tape and Video Exchange, 38 Notting Hill Gate, London W11 (Open 7 days 10am-8pm Tel: 01.243 8573). Or send them by post with SAE for cash (none returned – we decide price).

WANTED: Quiet Riot I and II originals. If you are willing to sell, phone Mike at Woking (04867) 3975.

RECORDS WANTED! – All Metal/New Wave – Punk, Send list/prices. (Dept W/K 9 Silver Street, Wiveliscombe, Somerset.

FOR SALE

HM, PROG rarities SAE state interests Box No K710

MARILLION GARY Moore, latest tour rarities. SAE "Marillion" PO Box 16 Hartlepool Cleveland

GENESIS, GABRIEL, Marillion, Zeppelin, Rainbow, Dio, Progressive HR/HM rare records extensive list SAE Bob, 12 Hayesbrook Road, Barking Essex

BADGES, PATCHES, scarves, posters, t-shirts, wristbands, etc. For illustrated catalogue or thousands of different items send 25p stamps (overseas 4 IRC's). Badge Co., 59, Piccadilly, Manchester.

ROCK FANS! Catalogue books, posters, T. shirts, photos, leather goods. Send large SAE plus 30p. Harlequin, 68 St. Petersgate, Stockport.

COLLECTORS RECORDING Lee Aaron to ZZ Top massive list. SAE 46b Mount Vernon Park, Belfast.

ALICE COOPER Stunning Gorgons Head T-Shirt. Available Now. SAE. 39 Staverton Road, Bilborough, Nottingham.

OCCULT BOOKS, WITCHCRAFT, MAGICK, DIVINATION, etc., Tarot cards, Crystal Balls. Genuine seekers only please. Send two 17p stamps for fascinating catalogue. Fate and Fortune, 35 Wellington Street, Batley, West Yorkshire.

HEAD SHOP. HIPPY CLOTHES, jewellery, scarves, comix, incense, Patchouli, pipes, skins etc. Low prices. Send stamp for catalogue. Daze, PO Box 4, Amlwch, Gwynedd.

WANTED

SABBATH WITH Huges live tapes. 40 Ribble Road, Coventry CV31 AU

METAL, TRASH, demos, biogs, reviews, interviews, etc for new fanzine 1 Lime Loftus Cleveland TS134XL

FRIDAY QUEEN ticket swop for Saturday Mick 226 4455

RANDY RHOADS live, demos, pictures. Also livetapes of Dokken, Crue, Nightranger autograph etc . . . Anything live especially from Germany Send! Fred 85 Chertsey Rd, Windlesham, Surrey. Or call 027671625

TAPE TRADER seeks excellent quality, low generation recordings of all rock bands. Have list 600+ concerts by 150+ groups ranging from Dio, Metallica, Yngwie, Saga to Police, Clapton Springsteen. Cliff Kudlow 3148 Kingston Rd, #209, Scarborough, Ontario, M1M 1P4 Canada

WORLDWIDE ROCK and metal bands now required for a new dedicated specialist label. Please send tape and details to L.C.B. 61-71 Collier Street London N1

VIDEOS

ROCK VIDEOS extensive list for trade/sale SAE Steve Plant P.O. Box 295, Sheffield S1 1JH.

MUSICIANS WANTED

FEMALE DRUMMER seeks M/F musicians to form H/R band, varied influences no experience needed. Huddersfield area Box No K713

DRUMMER FOR Manchester band. Experience and transport essential. Ratt, Dokken, Jovi Style. Phone Paul 832 5663 day. 224 5863 after 6pm

DRUMMER WANTED for Manchesters best, classiest rock band. Gigs, recording waiting. Must be solid, and be able to transport kit. Must be over 18. Phone (061) 485 5781

DRUMMER SONGWRITER new ideas. Wants to be somebody. Needs pro-minded musicians who want to break away from mindless metal kit to be seen to be believed photo/tape required Box No K690

MUSICIANS AVAILABLE

EXCELLENT RHOADS/HALEN TYPE GUITARIST seeks good band. Has good gear, transport, material waiting. Dedication, ability a must. Tel 01-514 4769

DRUMMER 100% dedicated desperately wants to join band with American influences: Ratt, Dokken Stryper Icon Crue. Good image D/bass prepared to Move Literally anywhere. Phone 050982 3249 or 2773 now

SPECIAL NOTICES

SEXY EYES, 24662145, Love You, Miss You, Want you. Anjie

GUITAR HERO seeks **PROFESSIONAL** HM/HR band. I'm the best unknown guitarist you'll ever hear. Have passport will travel. Box No K711

KEENAH DUNN my heart stretches into yours! XXXX Ken.

CHEAP COACHES to Donington! From Aberdeen, Dunoon (!), Greenock, Paisley Glasgow Phone 03692764 for details

FULL MOON psychedelic heavy rock demo tape out now! Send £3.00 to 237 Central Road Morden Surrey or SAE for Merchandise

BRIAN HAVEN'T seen you for a while Shaley

PETE SAVE me a chip sometime

AFFL!!?

CHAIN REACTION the utter, utter, utter Kings of Heavy Metal Absolutely brilliant new demo £2.50 including postage. Hundreds already sold. Cheques/POs to J.Q. Rigg, 126 Favell Drive, Furzton Milton Keynes MK4 1AJ

SITUATIONS VACANT

AUSTRALIA OPENINGS NOW! Thousands of urgent vacancies **EXIST** for all **MALES/FEMALES.** All occupations required **UNSKILLED** to **PROFESSIONALS.** Benefits, **FREE WORKING HOLIDAYS – BIG PAY! FREE ACCOMODATION** send **NOW** for **FREE ILLUSTRATED GLOSS BROCHURE** to **N.F.I.O.** 26a Warwick Road, London SW5 9UD.

PENFRIENDS

'YES'/JON ANDERSON/JON & VANGELIS/'GTR' Appreciator. Also enjoys Wit, Nature, Nutrition, Plays, paintings, photography. Write to: **TIZZIE HAY** (aged 27) Margery Lane, Lower Kingswood Tadworth Surrey

KERRANG! KLASSIFIEDS

HEADINGS: Personal, Fan Clubs, Pen Friends, For Sale, Situ Vac, Records For Sale, Records Wanted, Special Notices etc.

ONLY 25p (INC VAT) PER WORD OR 35p (INC VAT) PER WORD BOLD TYPE. BOX No ADD £1.15 (INC VAT) SERVICE FEE. SINGLE CENTIMETRE COLUMN £7.00 (INC VAT) MINIMUM SIZE 3cm × 1 col

COPY: 21 DAYS BEFORE PUBLICATION

SEND COMPLETED FORM WITH CHEQUE OR POSTAL ORDER TO:

OVERSEAS – AMOUNTS OF £15.00 AND LESS MUST BE PAID BY INTERNATIONAL MONEY ORDER ONLY

KERRANG! KLASSIFIED DEPT GREATER LONDON HOUSE HAMPSTEAD ROAD LONDON NW1 7QZ

The publishers reserve the right to refuse or withdraw advertisements at their discretion.

PLEASE PUBLISH MY ADVERTISEMENT

UNDER THE HEADING ..... **FOR** ..... **INSERTION/S**

COMMENCING ..... **I enclose cheque/PO**

Value £ ..... **for** ..... **(no of words) at** ..... **p**

Value £ ..... **for** ..... **(no of words bold) at** ..... **p**

PLEASE NOTE – CHEQUES OR POSTAL ORDER ONLY CASH WILL NOT BE ACCEPTED

NAME _____

ADDRESS _____

_____

Name and address, when included in advert, must be paid for.

TED NUGENT'S gone totally and utterly round the bend! The (former) Motor City Madman, most recently seen trading in his firearms for a ticket to England just to piss on **Phil Lynott's** grave, has a new woman in his life.

Yes folks, now it can be revealed, for the lady in question (or perhaps that should read 'questionable lady'?) is none other than renowned sex therapist **Dr. Ruth Westheimer**, whom we are told is something of a TV star in the USA.

Nugent recently appeared on Dr. Ruth's cable network show discussing . . . well, probably the sex life of a baboon, something he obviously has first-hand knowledge about!

WE'RE OFF to see the *wizened*, the wonderful *wizened* of . . . ooh 'ell, look what the cat dragged in, then!

Pictured here are the boyz (boyz? Pah!) responsible for providing some of the rockiest mayhem to be heard this year . . . er, no, what we *mean* to say is that pictured here are the decaying remains of what was once (back in the 18th Century) a rock 'n' roll band called the **Infirm.**

This lot can currently be seen on exhibition at various museums across the States.

SONGWRITERS

SONGWRITERS: "Twenty Songwriting Questions Answered" explain copyright, recording, publishing contracts etc. Absolutely free from International Songwriters Association (KER), Limerick City, Ireland.

BIRTHDAY GREETINGS

BRENDA HAPPY Birthday Love you forever Hendic XXXX

FANZINES

IRON FIST No.8 (1st Anniversary) too much metal to mention! 70p (Britain) / £1 (Overseas) 5 Angrove Close, Gt. Ayton, Cleveland England

HIGH OCTANE No.3 features Magnum, Surface, Kooga, demos, albums etc. 60p, $1 (US), £1 (Europe) 45/47 Fernhill Road, Shipley, BD184SL

FAN CLUBS

ARENA Information 29 Cromack View Pudsey W.Yorks. No SAE needed, we'll be in touch. Next date Leeds Haddon Hall 12/7

ELECTED "MOOSE SQUAD" T.shirts, stickers, badges, etc., SAE to 161 Eastern Esplanade, Canvey Island Essex SS8 7HY

PERSIAN RISK Fan Club/Merchandise. Send SAE to Kaz, Jill, 133 Station Street Loughborough Leicestershire. LE11 0EG Debut Album available

SAXON NATIONAL GUARD Official Fan Club SAE for details to PO Box 132 Borrowash Derby DE7 3UL

MEAT LOAF Official Fan Club. Information Service. Send SAE for details. Latest newsletter 45p. Write to PO Box 68, Stockport, Cheshire SK3 0JY.

F.M. INTERNATIONAL, fan club. SAE to PO Box 29, Kings Lynn, Norfolk.

BRIAR FAN Club – merchandise, info. Send SAE 35 Winnington Road, Ward End, Birmingham B82 0H.

"The Curse Of The Mummy? Yeah, we heard about that – what a load of crap!"

KOMIK KORNER

"WHAT'S GREEN and white, has 10,500 legs and an IQ of 47? A St. Patrick's Day Parade!" – **Billy Sheehan (David Lee Roth Band), a man of Irish descent.**

GIUFFRIA MENINWHITE **Gregg Giuffria** (extreme left – we *think*) and **David Glen Eyesore** (not on the extreme left – we *know*) recently found themselves in the unusual predicament of losing the rest of the band in a *Pizza Hut* in downtown Los Angeles.

"No problem," said the duo, "we'll just go out searching for them in the most likely of places."

So, the whitened twins found themselves in a local school for pubescent female violinists, convinced that three of the above six nubiles, were, in fact, members of the band in disguise . . . and that's the case for the defence, your honour!

RUMOUR HAS just filtered through our headsets that **Black Sabbath** (still?) guitarist **Tony 'Nice Jacket' Iommi** (pictured below with the sideburns) and **Toto** (snore) axepert **Steve Lukather** (pictured below with the hidden bottle of *Grecian 2000*) have just formed a new band under the obviously-appropriate monicker of **The Excitable Twins.**

No, we don't believe it either. What's more likely is that Iommi is attempting to pursuade Steven to replace **Ray Gillen** *(who he?)* as Sabbath's *next* vocalist. After all there's nowt wrong in lining up future members for the project, is there?

Incidentally, it has been suggested that all future BS line-up shots should just be blank pieces of paper. One can then draw in whomsoever one feels should be in the band. Nice idea, eh?

PLAY LEAD GUITAR

Your own teacher in your own home. Postal teaching course recorded on cassettes specially created to teach **ROCK** and **MODERN LEAD** guitar styles. This course will save you years of struggling on your own with books. All the solos, modern lead runs, licks and riffs, are played for you on cassettes to practice along with. This is actually better than going to a teacher, as it enables you to have each lesson as many times as you wish. You may also write to me at any time for free help and advice if the need arises.

Courses are:

LEAD GUITAR ☐
RYHYTHM GUITAR ☐
BASS GUITAR ☐
by Jack Wilcock

DRUMS ☐
by John Kirk

For free details tick the course you are interested in, fill in the coupon and post now to:

Jack Wilcock Teaching Tapes, 27 The Green, Kingshill, Ware, Herts, SG12 0QW.

Name .....

Address .....

THE (ASTRO) LOGICAL SOUND

The secret life of ZODIAC MINDWARP AND THE LOVE REACTION. Part one of an exclusive *Kerrang!* exposé by MICK WALL

I FIRST met Zodiac Mindwarp four years ago. At the time, for want of anything better to do, I used to edit a little magazine called *Metal Fury* and Zody was employed to lay out and design the thing. Of course, in those days I didn't know I was working with Zodiac Mindwarp; then he was known as Mark Manning.

"I was still Zodiac Mindwarp in those days, but I only became him at night, after dark," he says, when I mention it.

Looking back, I remember Mark Manning as a figure not too dissimilar from the Zodiac Mindwarp character I meet today; he was a 'scuzbag', as he likes to call himself, even then. He doesn't have a Mohican haircut anymore, instead his tangled black hair now works its way down past his shoulders, but he never was acquainted with a decent razor blade, at least not for shaving, and the pinched black granny glasses have always been a feature, too.

If anything, though, Zody is a much leaner, wittier, and more animated persona than the Mark Manning I remember. The big, complicated boots, and the loose, dark clothes have always been there, same with some of the tattoos, Mark was always into all that raggedy-ass jive. But it is Zody's jeans, not Mark's, that have tears from the knees down to the shin where some heavily excited girl fans had been tugging at them during the last gig. And it is Zodiac Mindwarp and not Mark Manning that has just signed a major deal with *Phonogram Records* in London, alongside the rest of his band, The Love Reaction.

I admit, I didn't know he had it in him, Mark I mean. I knew he used to hang out with ex-Killing Joke bassman Youth, and I think he had vague connections with Southern Death Cult and the Anti-Nowhere League, and you could never walk straight across the floor in his tiny basement studio because it was always covered in a three-inch layer of shit – drawing paper, bits of unfinished artwork, comics, magazines, empty *Coke* can ashtrays, screwed-up packets of fags, it was a tip alright, but a comfortable place to hang your head – so I knew all along he had a good dude's black heart. But I didn't know that one day he would prove his class and actually have the nerve to transform himself into a legitimate ROCK AND ROLL STAR! No! I never knew that.

After I got bored of dishing the dirt on *Metal Fury* and the bosses finally had the sense to know this and kick me out, I didn't see Mark again until about 18 months ago. It was another *Kerrang!* lunchtime at our old (and beautiful) offices in Covent Garden. I was on my way out for a drink and I bumped into Mark outside Covent Garden tube station.

Well, hello and how are you, and what are you doing, and so forth. It turned out Mark had made "a sort of joke tape," he said. He handed me a copy of the tape and I glanced at the writing on the side of the box.

It said: ZODIAC MINDWARP AND THE LOVE REACTION – 'WILD CHILD'.

I said: "You've *got* to be f**king joking . . ."

He stood there and laughed at me.

"Give it a listen and see what you think, it's pretty raw," he said. I said, OK, and we parted and I took off to have my drink.

Later, drunk, I played the

KONTINUEZ PAGE 38

Pic Flo Costello

ZODIAC MINDWARP: "It took me five years to get back into listening to Hard Rock and Heavy Metal, but I made it there in the end . . ."

ASTRO

FROM PAGE 36

tape. Just one track, 'Wild Child', and it went on forever . . . a guitar blasting out a riff that sounded like it began life on some prehistoric Marc Bolan B-side before getting chewed up by drugs and falling face-first onto one of the early Motörhead albums; it rocked and it sounded nasty and it had energy – too much energy, like I said, it went on forever. But as good as that, more impressive even, was the voice and the words the voice was singing: trash lyrical cut-ups, slashed poetical imagery, street-slang slung low and spat out in mad generous rushes, the hungry sound of the voice adding the taste of poison to everything . . .

It did go on, though.

Pic: Fin Costello

ZODIAC MINDWARP And The Love Reaction: Are this lot the elusive fifth category of Metal?

ZODY'S MORE recent history you don't need me to document for you. In September 1985 there was the first Zodiac Mindwarp And The Love Reaction single – yeah, a cut-down and spruced-up 'Wild Child'. Geoff Barton was actually the first person to point it out to me. He was into it, and good, long before I knew it even existed. He dug all the glam-rock connotations, the spacey nervous guitars, the heavy echo on the vocals, the knitting needle drums, and he could appreciate the "psychedelic nature of the lyrics," as he put it.

I knew what he was talking about right away but, as is my uneven style sometimes, I didn't really do anything about it . . . I gave it to Dave Dickson, told him I thought he'd like it, told him maybe he should do a feature for *Kerrang!*

He did. But by then so had *The Face, Sounds, Melody Maker,* you know the crowd I mean . . .

Since then, Zodiac Mindwarp And The Love Reaction have become something of a name to drop. They've done a lot of gigs this year, mostly clubs, and reactions have been strong both ways, but mostly the nice ways. In the press Zody has already established his reputation as a born-again eccentric, a self-confessed orphan from the planet Freakout, and a burgeoning character who talks nothing but quotable lines . . . I was interviewing Lemmy recently and I asked him if there were any new bands he'd seen that he really liked. "Only one, really," he replied. "Zodiac Mindwarp And The . . ."

Yeah, I know.

And there was talk that Sigue Sigue Sputnik had considered Zody as the support act on their forthcoming tour at one time . . . Nothing has come of it, though, so far . . .

And now, in July '86, as I write, Zodiac Mindwarp and his Love Reaction have just signed a deal with a major record company – *Phonogram* – and are about to release the first Zody album, or mini-album, as I understand it, on July 25.

Titled 'High Priest Of Love', the record will feature six original Zodiac Mindwarp compositions, including another reworking of his underground hit single 'Wild Child', this time replete with some real overkill from the production (from Dave Balfe), the band truly sizzling, Zody warbling on the intro, *'You got another chaaance to ride on my white ROCKET SHIP/So take it!'*

And from there it's all insane.

I GOT a tape of 'High Priest Of Love' just yesterday; it's the second tape Mark's given me and it's the best thing he's ever done, easily. But don't wait for me to get into it here. I can tell you what the tracks are called – 'The High Priest Of Love', 'Hymn Of The Speed Kings', 'High Heel Heaven', 'Dangerous', 'Kick Start Me For Love', and 'Wild Child' – but I can't spew out any more verbal tricks for you right now. Wait for the review, or better still f**k the reviews and get yourself your own copy of the record . . . I am not familiar enough yet with the vices and tensions of 'The High Priest Of Love'. But I played it all, long and loud and out of every hot Summer window last night and the downstairs neighbour looked at me with a troubled and weird expression on his face this morning.

I took it as a good sign . . .

FOR THE purposes of this interview Zody and I meet at his place. He lives about four storeys up in a tall old building in London. It's hot today, maybe 26 degrees; I'm swimming in sweat, it's in my eyes and I can't see shit. About halfway up the stairs one of the doors to a neighbour's flat shakes and pounds and I can hear a huge dog barking and snarling and chewing at the letter-box.

"Don't worry about that," says Zody. "That's where Lord Baskerville lives."

Inside Zody's flat we settle in his bedroom; him in the only chair, me on a mattress on the floor.

"That mattress might still be a bit damp," he says.

What?

"We only had the signing party over at *Phonogram* two days ago," he explains, "and when I got home I was so f**king drunk and out of it I lit a smoke and must have just crashed out on the mattress. When I woke-up about two hours later the room was filled with thick smoke – for a moment I thought I was still on stage somewhere and then it hit me that I'd set the f**king mattress on fire. I ran into the kitchen and got some saucepans full of water and just threw it all over the mattress. It took *ages* to put the thing out, though."

No, it's not wet any more, I tell him.

Then I turned the tape-machine on.

What do I call you these days – Zody or Mark?

"Anything you like! Everybody asks me that but it doesn't bother me what you call me – as long as it isn't child molester," he grins.

I always knew you were into rock music but I never had you figured as the singer in a future band – and a Heavy Metal band, too!

"Well, I first started getting back into Metal when we were working on *Metal Fury*. I'd gone off it for a while, I admit, but you remember what it was like when all that punk crap came in, suddenly there seemed to be a

TYSONDOG

Crimes of Insanity

Get It Or Regret It!

New Release

Send S.A.E. for FREE NEAT'S MAGAZINE LEAD WEIGHT IV

Neat Records, 71 High Street East, Wallsend, Tyne & Wear NE28 7RJ

WORLDWIDE

real dearth of good new rock and roll bands, and all the papers were saying Heavy Metal was for bozos and so I used to listen to a lot of shit I didn't really like. Then on *Metal Fury* I started reading some of the interviews and the things some of these Heavy Metal guys were saying made a lot more sense to me than what the anti-this, anti-that gangs were always on about. The Metal guys sounded like they actually *enjoyed* life, had a good time, travelled the world and never really seemed to look back. So I started listening to the music again and I thought, 'Yeah! Now *this* is f**king great!' It took me five years to get back into listening to Hard Rock and Heavy Metal but I made it there in the end."

You say you started getting-off again on Metal. Who were you listening to?

"Oh, Zeppelin, AC/DC . . . I used to go around to Youth's flat and he had this huge great cabinet speaker, and we'd sit around and play AC/DC at full volume. It used to blow us into the f**king wall!"

I never knew you could play the guitar. You kept that bit quiet back then . . .

"I first picked up a guitar – one of those rotten cheap acoustic jobs – when I was 12. But I couldn't play it very well. Some people say I still can't . . .

"I remember the first time I strummed the guitar, this *appalling* sound came out of it! I didn't know anything about tuning and I thought the shop had sold me a duff one because it didn't automatically make music when I started hitting it. Then a mate showed me two chords – the riff to 'All Right Now' by Free – and it dawned on me that you could write songs with just those *two chords!* I don't think I've learnt anything new since . . ."

DID YOU always fancy yourself as the leader of your own band?

"Well, after I left *Metal Fury* I started thinking about a band more seriously. By then, you see, I'd actually met a few bands and they were always flying around the world, getting all the birds, having a laugh, and with no responsibility, and I eventually thought, 'F**k it, *I* can do that'. I was in Spain and I decided I had to stop dreaming about doing something like that, it was time to get it together and have a real go. And at the time it felt like I was getting a divine message from God, you know? Like, GO FORTH AND FORM A *ROCK AND ROLL BAND!* I was convinced of it. The truth was I was cracking up and suffering from acid flashbacks continually, I think I must have gone properly mad. But I've talked about that in every interview I've ever done."

Your lyrics, all that stuff like, 'I DON'T NEED PSYCHIATRY/ JUST GIMME LSD/I AIN'T GOT TIME TO MEDITATE/EAT THIS BABY AND DETONATE . . .' I like that kind of garbage talk. Where do you get it from?

"I can't write prose but I can write lyrics and poems; where it comes from though I don't know. It just comes out that's all, I don't need to know *how* it happens, just that it does. It's the same when I'm drawing or illustrating something, I can never understand why everybody can't do it, when you can do something like that it's as natural to you as going to the bog and it doesn't feel like anything special at all.

"I tell you, for the last 15 years I've had people telling me I'm a dickhead and now, all of a sudden, people having started to tell me that I'm great . . . After 15 years of being called a dickhead and being told I was a complete prat it kind of hardens you to other people's opinions, so now when they tell me I'm great, luckily that doesn't mean anything to me either."

Yeah, but what about when you read something like Dave Dickson's last live review of you and the band? I mean, '. . . brilliant, totally and utterly superb, well groovy and extremely cool'. *How much are you paying him?*

He laughs.

"You mean those reviews that treat you like the Second Coming?" he licks his lips and grins.

"I like those reviews, they're my *favourite* . . .

"But we're an over-the-top band so I think people, if they like us, end up writing suitably over-the-top reviews. We're not the sort of live act that many people could write a sensible review about."

I was thinking back to that tape you gave me of 'Wild Child', the demo version, have you heard it lately?

"Oh God, yeah, I remember. It was about eight minutes long or something. That was the first song Zodiac Mindwarp ever wrote. I'd got back from Spain, still completely off my trolley, and I used to cajole a mate of mine into letting me mess about on his porta-studio, and I just stayed up all night writing 'Wild Child' . . . I got the riff sorted out and just sat there grooving away on it for hours. The lyrics were made-up spontaneously more or less as they fell out of me gob. And that was it. 'Wild Child'.

"I made about four copies of the tape and I thought to myself I'll just take a copy to Trevor Horn, right, and *that would be it!* He'd put a bit of his production on it and I'd have a hit record! So that's what I did. I went round to his office and I left them a tape with this cryptic message I'd written; I was completely bonkers and I was convinced that all these weird little symbols on the Frankie Goes To Hollywood record sleeves were all addressed to *me*!

"So I thought what would happen was I would leave him the tape with *the message*, he'd play it, ring me up the next day and I'd be a MEGA-STAR by tomorrow! Unfortunately, it didn't quite work out the way I'd planned it . . ."

WHO ELSE got a copy of the tape?

"Well, I gave one to you, I left that other one at Trevor Horn's studio, I lost one, and two weeks later I was left with my last copy. Nothing had happened, I didn't know what to do; I wasn't like Mick Jagger yet and I couldn't figure out why . . . And I was going somewhere on a bus and I bumped into Dave Balfe (former member of Teardrop Explodes) who has now ended up as my manager. At that time I knew him vaguely and it clicked in my head, aha!, a record company person. I say Dave, how about listening to my tape? I gave him the last cassette I had of the tape and he took it away and listened to it and, luckily for me, got right into it."

Dave Balfe was running his own independent label *Food Records* and called Zody in and asked him what he wanted to do . . .

"He asked me if I wanted to form a band first, or did I want to make a record? I said, 'Naw, let me make a video and get it played on TV, and give me money, turn me into a star', that sort of thing. Eventually, we agreed that I should make a record."

That was nine months ago. Since then you've become one of the more infamous names on the club circuit, you've signed a deal with a major label, and Lemmy tells me you're one of the best new bands he's seen in ages. You're becoming a legend in your own lunchtime, Zody. How does it feel?

"I don't know if we're really what you'd call a name to drop – I should know, I turned up at the *Hippodrome* the other night, I had about 500 people with me, and announced myself as Zodiac Mindwarp And The Love Reaction, and the bouncers took one look at the people I had with me and told me to f**k off! But impressing someone like *Lemmy*, I was pleased about that all right. You know, it looks like we're going to be touring with Motörhead on their next tour of Britain in September!"

No. I didn't know. How come?

"I don't know but it's great, isn't it? Apparently they really liked us when they came to see us play. I was talking to Lemmy afterwards and he was great; he started giving me bits of advice, and I mean advice from a guy like Lemmy you take, you know? It was like the Father of Rock and Roll talking to the young student . . ."

What was the best advice he gave you?

"I think his main point came when he said, 'You've got to take your lifestyle, how you really like to live, and put it on record'. I said, yeah, he's right. You know, he told me he bought a copy of 'Wild Child'! And the guitar sound on that first single is so thin compared to the way I'd like to have it, and Lemmy spotted it right away and he told me to put as much and as many guitars down as possible when recording.

"He said, 'You can't really hear the difference, but you really know it's there – you can *feel* them!' The very next time I stepped into the studio I ended up putting *thousands* of guitars down on every track and in the end it all started to sound like mush. I kept saying, 'But this is how Lemmy said it was done! What have I done wrong?' I ran out of tracks I was putting so much guitar onto the songs.

"We had to take loads of them off and bury them before it started to sound right again. I probably just over-did it. Trying to follow in the master's footsteps too closely and too quickly, I suppose," he grins.

There's definitely a touch of the Motörhead madness about the way you blast out your songs; hard but playful. Mostly hard . . .

"Oh, I can see that, and they don't come much better respected than Motörhead. But it seems to me there are, like, maybe four different kinds of Metal: there's the people that want to be like Ac/DC, then there's the people that copy Van Halen, and there's people who want to copy Motörhead, or ZZ Top.

"Sometimes it seems like there's just four great bands who everybody else just copies, or sounds like. I hope it's not too arrogant for me to say, but perhaps Zodiac Mindwarp And The Love Reaction can be the *fifth* band that everyone copies?

"No," he laughs out loud. "That really is the most arrogant f**king thing I've heard anybody say today . . ."

When I took my girlfriend to see you play – it was one of the really early gigs, when the band supported Rock Goddess at the Marquee *– she said you reminded her of Jim Morrison on Lemmy's drugs . . .*

"Really? Yeah! I like that, that just about sums it up, right? Put that in the story," he sniggers. "Make it the headline . . ."

PART ONE ENDS . . . In Part Two we get into The Theory Of Groupies, The Ultimate Goal Of Mega-Success, the Strange Origins Of The Love Reaction . . . And Why Punk Is Nothing But Junk!

GENE LOVES JEZEBEL
Electric Ballroom, London

SOMEHOW OR other, it's fairly predictable that many will lump Gene Loves Jezebel into a category which has been called many things, all of which share some sort of '1980s hippy psychedelia' connotations. Maybe the two vocalists *do* overdo the 'acid casualty' arm-waving, coming across like a couple of time-warped refugees from Woodstock, but it's certainly no *more* ludicrous than the 'pained' face-pulling and posturing of many of our beloved Guitar Heroes.

Although brothers Jay and Michael Aston are the *visual* focal points, the musical linchpin is undoubtedly James Stevenson – a remarkable, accomplished guitarist with a clear understanding of harmony, subtle yet effective dynamics and especially the value of leaving spaces. And when he does decide to turn on the power for songs like 'Heartache' (the new single) and 'Worth Waiting For', the guitar emerges in heavy, thick bright bursts of primary colour.

There's no doubt about it, this band are heavyweights in terms of the *power* of the music. It comes not from excessive volume, speed and/or other 'trickery', but from an *intensity* borne of superbly structured songs: often a very simple vocal line and an equally simple but *driving* bass/drums pulse which then explodes with a strong twin-vocal chorus and sheets of cascading chords.

On other occasions they have the deft ability to perform songs with a *lighter* touch and an overall feel which suggests something of the early days of Spirit.

Maybe Gene Loves Jezebel *are* one of the 'trendy' bands to like at the moment, but both on record and live they also stake-out their claim with music of some substance.

PAUL HENDERSON

OUTSIDE EDGE
Mean Fiddler, London

OUTSIDE EDGE are in a tricky position: not 'big' enough to headline at the larger venues, yet too popular for places the size of the *Mean Fiddler*. (Needless to say, there are countless other bands in a similar position). They've obviously got used to playing on bigger stages – albeit in 'support' slots – and on the *Fiddler's* postage stamp platform they looked visibly uncomfortable.

From *Hammersmith Odeon* last week (I caught the last one and a half numbers, and they looked and sounded much better than tonight) to a pub gig requires a change of attitude that they don't seem to have considered. Certain types of band could have got away with it/ carried it off, but thrusting a fist into the air and barking ('stadium fashion') "Do you feel alright? Well, let's ROCK!" to a handful of punters sitting quietly quaffing their late licence ale didn't seem to be the right approach. A more intimate *bonhomie* usually works better in these situations.

On several occasions I got (slight) musical hints that Outside Edge would like to be Bryan Adams, but most of the time there was little, if anything, about the band to set them aside from a load of others fighting for glory in the same arena. No particularly strong songs; a series of very similar, even if reasonably well-constructed, guitar solos; no real individuality to speak of.

The use of keyboards – sampled orchestral crescendos in 'Running Hot' and a few silly noises on 'Don't Be A Hero' – at times showed little imagination when a bit of it could have made a substantial contribution.

Overall, a disappointing performance, received, unfortunately, with less enthusiasm than the support band.

PAUL HENDERSON

HELL'S BELLES
The Wellington, Shepherds Bush

HELL'S BELLES may be relative newcomers to the London scene (what there is of it), but evidently their reputation carries enough clout to attract a surprisingly large-ish crowd by the *Wellington's* standards. Surprising because this was the night that England faced Poland in an all-important World Cup fixture (remember that?). Heavy competition indeed, but Hell's Belles possessed more than enough musical muscle to see off piddling little annoyances like the World Cup!

The recently released debut album from the 'Belles is a fiery offering showcasing their excellent debut single, 'Barricades' – a stack-heeled stomper in best Mötley Crüe tradition. Inserted halfway through the set with all the sneak attack potential of a nuclear warhead on a fast-burning fuse, 'Barricades' is an exciting indication of just how good this band could be given a little spit 'n' polish.

However, this qualification doesn't apply to vocalist Paul Quigley who is just perfect already, thank you, blessed as he is with Jon Bon Jovi's moves and looks and Vince Neil's vocal chords (*etc* . . .). Quigley commands the stage with a cocky, self-assured swagger all too rare amongst British performers.

Unfortunately, the other band members (Pooch-guitar, Spiv-drums and Gareth Holder-bass) have a little less charisma . . . a little less charisma than a plank of wood that is! Guitarist Pooch plays competently enough but is it really necessary for him to spend most of the performance hiding behind the PA stack?

Shy guitarists aside, I like Hell's Belles and it's not just me – oh no. Derek Oliver thinks they're pretty cool and Dave Ling thinks they're boring (a sure sign of quality!). I'll leave you to make up your own minds.

MAURA SUTTON

BIG COUNTRY/BALAAM AND THE ANGEL
The Barrowlands, Glasgow

A KIND of homecoming. It's been many moons since Big Country last led a dance and a jig in Glasgow, and *The Barrowlands* is the only place in which Mr Adamson and Co could contemplate staging their return.

Thus, it is the more credit to Balaam And The Angel that they should have performed with such aplomb in the support capacity. They didn't just survive, nothing as 'cap-in-hand' as that, but rather revelled in the pressure and emerged with more than a few fans in town. Bassist and singer Mark Morris possesses that highly laudable, highly pleasant stage persona that immediately makes people warm to the band. Stick that natural charisma in front of a set of pop rockers who will move toes at the very smell of them and you're onto a winner.

'She Knows', 'Day And Night', 'Slow Down' 'The Wave' – kinda Greatest Hits, Balaam on 45 as they deliver short, sharp and loud. Make no mistake, they will be back in their own right soon.

But no man really comes between Big Country and *The Barrowlands*, and as the lights go down, the curtain goes up and Stuart Adamson sparks 'Wonderland' into life, there is no doubt who rules the roost. Never before have I witnessed such a partisan audience, never before has my heart been so firmly placed in my mouth as two thousand people jump up and down making a whole building shake to its tired foundations. To many this was the ultimate, so why not to me?

Partly because I'm not Scottish. Whatever anyone may say about Big Country there really is no use denying the strength of Celtic influence and the love of the kilt in their music. It litters 90 per cent of their tunes and whips up all that nationalistic fervour whether or not it's intentional. To those north of border it's bliss ,to me it verges on boredom.

Like a sober man walking into a room of drunkards, I feel out of things. Each song is greeted like a Godsend, 'Field Of Fire', 'Rememberance Day' and 'I Walk The Line', all stir up the fervour more and more, but the whole ball game only breaks loose on 'The Storm' and 'Flame Of The West'.

There are things which get me excited about Big Country. Adamson's sincerity, drummer Mark Brezizcki's phenomenal talent, the enthusiasm of their audience, their cover of 'Honky Tonk Woman', but in an empty *Barrowlands'* after the show, I realise that they make very little lasting impression on the soul.

HOWARD JOHNSON

ALIVE AND KERR-ICKING!

SIMPLE MINDS/THE CULT/ THE WATERBOYS
Milton Keynes Bowl

ON THE Longest Day, when the sudden realisation that the nights will soon be drawing in and you're still a sickly shade of lillywhite hits you like an all-too-familiar thunderstorm, the least you should demand from the jabbering jaws of Ian Macaskill is a glimpse of that elusive 'currant bun'. Needless to say, then, that the 'shirts-off, shorts-on' weather on the day of the Bowl beano had already created a 'throw-a-chicken-in-the-air-stick-a-deckch-air-up-your-nose' atmosphere by the time The Waterboys hit the stage at around four o'clock in the afternoon, and the reception the band received did nothing to ease the guilt I felt for not having checked them out before – despite rave reviews from all quarters.

Several songs into the set all the praise seemed valid to me. The band do look unorthodox with a fiddler and a saxophonist flanking mainman Mike Scott, who also strums a cool guitar and dabbles with a few keys from time to time. But it's probably this slightly different set-up and sound which is responsible for their attraction. They *do* rock – and with gusto too, at times – and it's all aimed at you from an angle which your twin-axe-filled lugs should appreciate.

'If You Be My Enemy, I'll Be Your Enemy' was one song which stood out for me, and 'Fisherman's Blues' (dedicated on this occasion to Sir Bob Geldof, of Boomtown Rats fame . . .) was a cracking follow-up, with the half-cut herberts in the crowd right behind them.

But my top seed in the song stakes turned out to be closer 'This Is The Sea', which had the 'Boys going out on a note of tremendous promise. Hmm, a pleasantly surprising display.

I hope The Waterboys make as big a splash with you the next time you see 'em.

MARK PUTTERFORD

WHATEVER POSSESSED the Bangles to agree to come on after the afternoon's star, Mike Scott and his band The Waterboys, I cannot imagine, but at least it gave us all the chance of a breather. Despite the pouting allure of vocalist Susanna Hoffs, The Bangles always looked like a filler yet served as a useful buffer between the intensity of The Waterboys and the unrelenting assault offered up by The Cult.

The Cult's sojourn in the States has obviously done them a power of good; their whole approach now is more professional and their arrogance seems tempered with a little humour and more accessibility. They deliver what frontman Ian Astbury termed *"Kick ass rock 'n' roll!"* and who am I to argue with him?

They kicked (ass) off with 'Love', which led into a set that included no less than eight songs from their last album of the same name, along with a couple of new tunes that are clear indicators of the direction The Cult have set themselves upon.

'Big Neon Glitter' and 'Hollow Man' paved the way for the first of these new songs, 'Electric Ocean', a number that should be of more than passing interest to Jimmy Page (or at least his publishing company!). Billy Duffy's guitar riffing had me racking my brains for the name of the Zeppelin track it's been lifted from, but the sucker just wouldn't come. One day soon, though . . .

But The Cult have clearly decided that having plundered the psychedelic trip for all its worth (*ie* one of the best albums of last year) they now have to move on, and where better than into early '70s Zeppelinesque heavy rock? Even the nostalgia revolution has to advance somewhere. The second new number, 'Peace Dogs', had Duffy turning in some white hot guitar work.

Other notable events: 'Here Comes The Rain', delivered to an uncluttered expanse of crystal-clear blue sky; Duffy declaring that 'Phoenix' is *"physically impossible to dance to!"* and then adding for the benefit of the few bottle throwers in the audience, *"if you allow for wind direction you may be able to hit us with the bottles!"* – and then treating us to his rendition of 'Dazed And Confused' for good measure.

Rounding off with 'She Sells Sanctuary' (possibly their finest song), The Cult did an excellent job of warming up the crowd for what proved, ultimately, to be a below par performance from Simple Minds. DAVE DICKSON

WHEN SIMPLE MINDS finally floated onstage to the throbbing bass-line of 'Waterfront', the roar of excitement which greeted them could probably have been heard way back in their native Glasgow. It was still light at this point in the evening, and it seemed strange that the headliners were going through their paces in unaccustomed and non-atmospheric daylight, but the thousands of red-faced revellers weren't going to be put off by this and welcomed their heroes with thunderous applause and whoops of delight.

And there's no doubt that Simple Minds deserve all the accolades that are being showered upon 'em now, for it's taken them years of hard work to reach their current plateau of virtual perfection. As I stood there in the increasingly chilly mid-Summer air, quite a way from the stage and supping lager amidst a mass of dancing bodies while the band played songs like 'The Book Of Brilliant Things', 'Ghost Dancing' and 'Come A Long Way', I thought back to some of the earliest encounters I'd had with them, when I hadn't really given them time to impress me. And I wondered just how many of YOU have done the same, even since the release of the monumental 'Once Upon A Time' LP last year. OK, so they don't play Flying Vs and pose in the shower for the Halfwit lens, but I'm telling you – this band are one of the most rewarding to get into.

Onstage, to the familiar cries of 'HIP-HIP-HIP-HEY!', 'Don't You Forget About Me' unfolded beneath the rapidly sinking sun and at last you could see traces of colour on the band from the lighting rig. The last time I encountered Simple Minds, at *Wembley* a few months ago, the lighting had been quite spectacular, but even as it grew darker and the lights became more effective, I felt they were a little disappointing this time.

Still, no grumbles with the music, and a thrusting version of 'Promised You A Miracle' proved that, with Charles Burchill's clear, ringing guitar echoing around the *Bowl* and the cracking combination of John Giblin's bass and Mel Gaynor's drums thumping out a rampant rhythm. Frontman Jim Kerr was enjoying himself too, bouncing around the stage and encouraging the crowd to sing along at every opportunity.

Next, after announcing that Brazil and France were drawing 1-1 in the quarter final of the World Cup, Kerr introduced black gal singer Robin Clark to the stage for 'Once Upon A Time', and then it was pure Simple Minds magic all the way: 'Oh Jungleland', 'All The Things She Said', 'Alive & Kicking', 'Sanctify Yourself' . . . oh, I can't remember all of them.

Let me just say this: although this wasn't the best SM show I've ever seen, they're still without doubt one of the finest British rock bands around at the moment. MARK PUTTERFORD

MIND GAMES: Jim Kerr 'encouraging the crowd to sing along at every opportunity'

Pic Peter Cronin

JUDAS PRIEST/ DOKKEN
Sports Arena, Los Angeles

FOR THOSE of you lucky enough *not* to be familiar with Los Angeles' more expansive venues, the *Sports Arena* is a cavernous, vulnerable, over-large, vaulted aircraft hanger, the bouncers looking like the type of folk who would razor-slash bespectacled sex criminals in custody . . . All in all, perhaps the ideal venue for a first peep at Judas Priest's magnificent live show in support of their innovative new album 'Turbo'.

Opening act (the term 'support group' is widely dismissed on this kontinent) Dokken are a tight little outfit, tight enough to keep most of the rabid Priest fans punching the air and fingering themselves silly over every one of George Lynch's guitar solos. However, as time progressed it soon became clear that their set – or maybe it was vocalist Don Dokken himself – lacked that all-important live charisma. Don's a bit dull really, maybe he should wear a larger sun-visor! Donald plodded out the platter in a workmanlike manner with a certain gonzoid charisma but played a bad hand by neglecting to ensure that comparisons with the vocal style of Scorpion Klaus Meine aren't entirely unfounded. All I can say, and the same goes for Ozzy, is: don't lose that guitarist – but maybe he already has?!

And with a warped, fuzzy swagger I propelled myself to the backstage area once more to sample the sensual delights of an all-over search by a hunky body-builder; I then tottered giggling into the depths of the Judas Priest stage set where I chanced upon a meet with our old friend Jonathan Valen, drummer for Legs Diamond. Strangely, Valen has taken to temporarily plying his trade within the colossal sanctuary of Priest's moveable scenery. And he's having a whale of a time!

Linked to the PA, he can hear the crowd gasp and cheer as they watch the perfectly pitched and accurately thwacked beats of sticks-man Dave Holland . . . they *think*! Holland, under these circumstances, becomes meaningless; he is a drummer with nowhere new to go and I wonder what it is that keeps him in the spotlight and Valen hidden in the rigging? But this is untidy, let us progress. Enter The Hellion . . .

Uhuh . . . what do we have here? On stage, a tale of the unexpected about to unfold. Judas Priest now boast the biggest stage set I have *ever* seen – bigger than ELO, Dio, Kiss or even Spider! Two or three rising platforms each side, a bubbled perspex affair like a '50s jukebox at the centre, associated bits of hardware, backdrops and a lighting rig that would no doubt be classified by Patrick Moore as an exploding star!

Set the music rolling, dim the houselights, headbutt your neighbour and leave behind the radical complexities of 'Turbo' . . . experience it *live*! The mean riffing Metallic drive of shaggy-permed KK Downing and leather-clad Glenn Tipton gets you tapping your feet; furious and stylish, the riffs spill out paving the way for Rob Halford's emergence stage-left in the shadows, natch.

Halford is not simply ANOTHER shrieking HM vocalist dedicated to silly-billy mayhem; he literally *lives* the song, personalises it. Take the 'Turbo Lover' epic, wherein he growls in a pseudo-Russkie accent reminiscent of an actor failing an audition for the role of a baddy in 'War And Peace', and then in a twitch he's sailing high in the clouds making noises that could only possibly be obtained by having a German Dominatrix smashing up his botty!

The audience were treated to a constant whirling spectacle that reverberated to a choice selection of material covering most of Priest's long and varied career. Oldies like 'Victim Of Changes' and 'Green Manalishi' easily transformed the several thousand sold-right-out crowd into a seething mass with a collective case of itchy feet and nervous neckbreaking.

Here's an attempt to whet your palate for British shows later this year: 'Hot Rockin'', 'Desert Plains', 'Hellion/Electric Eye', 'You've Got Another Thing Comin'', 'Freewheel Burnin'', 'Heading Out To The Highway'. Nuff?

Halford lapped up the audience appreciation, stopping the hurtling pace mid-song on several occasions, punching the air and inviting everyone to join in on the choruses. An overwhelming sight and one which these aggressors never take for granted, always covered in sweat, always grinding those space-age guitars to maximum effect.

Clad in an uproarious technicolour overcoat, Halford leapt to the very top of his vocal register as Downing and Tipton crashed out the opening chords to 'Turbo' tracks 'Private Property', 'Parental Guidance' and 'Wild Nights, Hot & Crazy Days'. A serious parody is Halford, celebrating and re-defining the limits he has previously set.

There were *no* low points and even one very breathtaking high when Halford was plucked from the stage by the arm of The Hellion as it rose like an aggravated boil from the flesh of this futuristic moonscape. The only scar on this planet was the reminder during Dave Holland's 'perfect' solo that perhaps not all is truthful in the rhythm dept. with a salvo of syn-drums ringing out the fact that Jonathan Valen is indeed a very concise percussionist!

However, that should not detract from the essence of this performance, and with no less than three encores Judas Priest escaped into the night.

Miss this band at your peril. They are, in a word, *super*

DEREK OLIVER

Pic Ross Halfin

***"GOING UP . . . First Floor: perfumery, leather goods, ladies'* lingerie . . ."**

ROB HALFORD
KK DOWNING (left) and GLENN TIPTON
Pic Ross Halfin

LOCAL CHART

1 STARS **Hear 'n Aid** (Vertigo)
2 TURBO LOVER **Judas Priest** (CBS)
3 LET THE MUSIC DO THE TALKING **Aerosmith** (Geffen)
4 GIMME THE PRIZE **Queen** (EMI)
5 BATTERY **Metallica** (Music For Nations)
6 MADHOUSE **Anthrax** (Island)
7 WHO MADE WHO **AC/DC** (Atlantic)
8 #1 BAD BOY **Poison** (Enigma)
9 HUNGRY FOR HEAVEN (LIVE) **Dio** (Vertigo)
10 DRESSED FOR THRILLS **The Fallen Angels** (demo)
11 BACK FOR MORE **Ratt** (Atlantic)
12 LOOKS THAT KILL **Mötley Crüe** (Elektra)
13 RAISED ON ROCK **Keel** (Vertigo)
14 HELLBOUND **Warlock** (Vertigo)
15 IN THE NAME OF ROCK 'N' ROLL **Y&T** (A&M)
16 RUNNING FREE (LIVE) **Iron Maiden** (EMI)
17 THE DEVIL RIDES OUT **Saxon** (Parlophone)
18 QUEEN OF THE REICH **Queensrÿche** (EMI America)
19 SHOT IN THE DARK **Ozzy Osbourne** (Epic)
20 HIROSHIMA MON AMOUR **Alcatrazz** (Captiol)
21 THE ZOO (LIVE) **Scorpions** (Harvest)
22 UP TO THE LIMIT (LIVE) **Accept** (Portrait)
23 SMOKIN' IN THE BOYS ROOM **Mötley Crüe** (Elektra)
24 RUN TO THE HILLS (LIVE) **Iron Maiden** (EMI)
25 HIGH 'N' DRY **Def Leppard** (Vertigo)
26 I BELIEVE IN ROCK 'N' ROLL **Twisted Sister** (Atlantic)
27 ROCK ROCK **Baby Tuchoo** (Music For Nations)
28 LINE OF FIRE **Lee Aaron** (Roadrunner)
29 WHY CAN'T THIS BE LOVE **Van Halen** (Warner Brothers)
30 WILD CHILD **WASP** (Capitol)

Compiled by the Surbiton Rock Magazine

Anyone wishing to have their local chart published should send a copy to: ***Kerrang! Charts, Greater London House, Hampstead Rd, London NW1 7QZ.***

STAR CHOICE

JACK RUSSELL (GREAT WHITE)
'I' Led Zeppelin (Atlantic)
'II' Led Zeppelin (Atlantic)
'III' Led Zeppelin (Atlantic)

ROXIE PETRUCCI (VIXEN)
'TURBO' Judas Priest (CBS)
'THE ULTIMATE SIN' Ozzy Osbourne (Epic)
'HEART' Heart (Capitol)

JOHNNY FRASER-BINNIE (ROGUE MALE)
'TIN DRUM' L'Amourder (Fun For All)
'RUNNING WATER' The Daintees & Martin Stephenson (Kitchenware 45)
'WE'RE ON OUR WAY' The Scotland World Cup Squad (EMI 45)

US HM RADIO

1 2 LIGHTNING STRIKES **Loudness** (Atco)
2 1 MASTER OF PUPPETS **Metallica** (Elektra)
3 4 RUSSIAN ROULETTE **Accept** (Portrait)
4 3 VARIOUS ARTISTS **Hear 'n Aid** (Mercury)
5 5 TURBO **Judas Priest** (CBS)
6 — INTERMISSION **Dio** (Warner Brothers)
7 11 WHO MADE WHO **AC/DC** (Atlantic)
8 6 THE ULTIMATE SIN **Ozzy Osbourne** (Epic)
9 10 THE MURDERESS METAL ROAD SHOW **Lizzy Borden** (Metal Blade)
10 8 5150 **Van Halen** (Warner Brothers)
11 7 FIGHT FOR THE ROCK **Savatage** (Atlantic)
12 13 FATAL PORTRAIT **King Diamond** (Greenworld)
13 15 LADY OF THE NIGHT **Spectre** (Spectre)
14 19 RRRÖÖÖAAARRR **Voivod** (Combat)
15 17 ANTHEM **Anthem** (Restless)
16 — LOOK WHAT THE CAT DRAGGED IN **Poison** (Enigma)
17 14 UNVEILING THE WICKED **Exciter** (Combat)
18 — WAR GAMES **Grave Digger** (Noise)
19 12 NOBLE SAVAGE **Virgin Steele** (Cobra)
20 re LITTLE MISS DANGEROUS **Ted Nugent** (WEA International)

Chart compiled by Gail Flug, Hard Rock Co-ordinator, CMJ New Music Report, 830 Willis Avenue, Albertson, New York 11507.

INDIE METAL

1 2 SPREADING THE DISEASE **Anthrax** (Music For Nations)
2 1 MASTER OF PUPPETS **Metallica** (Music For Nations)
3 11 LAND OF THE GUN **Legs Diamond** (Music For Nations)
4 — DANGER ZONE **Doc Holliday** (Metal Masters)
5 9 THE FORCE **Onslaught** (Under One Flag)
6 3 SPEED KILLS II **Various** (Under One Flag)
7 13 RISE UP **Persian Risk** (Metal Masters)
8 5 DEAD BY CHRISTMAS **Hanoi Rocks** (Raw Power)
9 — A CAUSE FOR ALARM **Agnostic Front** (Music For Nations)
10 — CITY SLICKER **James Young** (FM/Revolver)
11 4 RIDE THE LIGHTNING **Metallica** (Music For Nations)
12 10 KILL 'EM ALL **Metallica** (Music For Nations)
13 7 RRRÖÖÖAAARRR **Voivod** (Noise)
14 8 ON A STORYTELLER'S NIGHT **Magnum** (FM)
15 — THE MURDERESS METAL ROAD SHOW **Lizzy Borden** (Roadrunner)
16 14 SURRENDER **Joshua** (FM)
17 6 FRONTAL ASSAULT **Angel Witch** (Killerwatt)
18 16 UNVEILING THE WICKED **Exciter** (Music For Nations)
19 17 ANTHOLOGY **Magnum** (Raw Power)
20 19 JOINT FORCES **Paul Samson** (Raw Power)

IMPORTS

1 SWEET SAVAGE **Sweet Savage** (Sweet Savage)
2 LOOK WHAT THE CAT DRAGGED IN **Poison** (Enigma)
3 EQUUS **Equus** (Auto Auto)
4 BRIGHTON ROCK **Brighton Rock** (Flying Fist)
5 OBSESSED BY CRUELTY **Sodom** (Steamhammer)
6 PARTY POLITICS **Letchen Grey** (Greenworld)
7 BULLETS **Various** (Combat)
8 FROM THE MEGAVAULT **Various** (Megaforce)
9 IF WE HAD BRAINS WE'D BE DANGEROUS **Impaler** (Combat)
10 NIGHT SONGS **Cinderella** (Mercury)

SINGLES

1	—	FRIENDS WILL BE FRIENDS **Queen** (EMI)
2	—	THE TEACHER **Big Country** (Mercury)
3	1	SLEDGEHAMMER **Peter Gabriel** (Virgin)
4	2	INVISIBLE TOUCH **Genesis** (Virgin)
5	8	WILD CHILD **WASP** (Capitol)
6	3	WHY CAN'T THIS BE LOVE **Van Halen** (Warner Brothers)
7	4	WHO MADE WHO **AC/DC** (Atlantic)
8	10	WHEN THE HEART RULES THE MIND **GTR** (Arista)
9	—	LOVE LIES DYING **FM** (Portrait)
10	12	MADHOUSE **Anthrax** (Island)
11	24	SHAME **Twelfth Night** (Virgin)
12	5	ROLLIN' HOME **Status Quo** (Vertigo)
13	16	THE PRIDE YOU HIDE **Roger Daltrey** (10 Records)
14	17	STARS **Hear 'n Aid** (Vertigo)
15	7	ON THE BEACH **Chris Rea** (Magnet)
16	6	ALL I NEED IS A MIRACLE **Mike And The Mechanics** (WEA International)
17	18	LOCKED IN **Judas Priest** (CBS)
18	13	ROUGH BOY **ZZ Top** (Warner Brothers)
19	9	ONE HIT (TO THE BODY) **Rolling Stones** (Rolling Stones/CBS)
20	11	YOUR LOVE **The Outfield** (CBS)
21	15	A KIND OF MAGIC **Queen** (EMI)
22	14	FIRE ON THE WATER **Chris de Burgh** (A&M)
23	19	BECAUSE THE NIGHT **Keel** (Vertigo)
24	22	LOOK AWAY **Big Country** (Mercury)
25	20	YOUR LATEST TRICK **Dire Straits** (Vertigo)
26	25	MARKET SQUARE HEROES **Marillion** (EMI)
27	27	THESE DREAMS **Heart** (Capitol)
28	21	THE DIO EP **Dio** (Vertigo)
29	26	BE GOOD TO YOURSELF **Journey** (CBS)
30	23	JUMP IN THE FIRE **Metallica** (Music For Nations)

ALBUMS

1	1	A KIND OF MAGIC **Queen** (EMI)
2	—	INVISIBLE TOUCH **Genesis** (Virgin)
3	2	SO **Peter Gabriel** (Virgin)
4	3	INTO THE LIGHT **Chris de Burgh** (A&M)
5	5	WHO MADE WHO **AC/DC** (Atlantic)
6	4	BROTHERS IN ARMS **Dire Straits** (Vertigo)
7	6	5150 **Van Halen** (Warner Brothers)
8	10	NO JACKET REQUIRED **Phil Collins** (Virgin)
9	18	SPREADING THE DISEASE **Anthrax** (Music For Nations)
10	7	EMERSON, LAKE AND POWELL **Emerson, Lake And Powell** (Polydor)
11	8	ON THE BEACH **Chris Rea** (Magnet)
12	9	RAISED ON RADIO **Journey** (CBS)
13	12	HEART **Heart** (Capitol)
14	—	HEAR 'n AID **Various** (Vertigo)
15	14	MASTER OF PUPPETS **Metallica** (Music For Nations)
16	21	GREATEST HITS **Queen** (EMI)
17	16	RECKLESS **Bryan Adams** (A&M)
18	30	BEYOND THE PALE **Fiona** (Atlantic)
19	35	ELIMINATOR **ZZ Top** (Warner Brothers)
20	13	THE FINAL FRONTIER **Keel** (Vertigo)
21	27	MISPLACED CHILDHOOD **Marillion** (EMI)
22	34	UNDER LOCK AND KEY **Dokken** (Elektra)
23	28	DIRTY WORK **Rolling Stones** (Rolling Stones/CBS)
24	32	THE VERY BEST OF CHRIS de BURGH **Chris de Burgh** (Telstar)
25	17	ROCK A LITTLE **Stevie Nicks** (Modern Records/Parlophone)
26	26	MAKING MOVIES **Dire Straits** (Vertigo)
27	25	THE UNFORGETTABLE FIRE **U2** (Island)
28	36	RUSSIAN ROULETTE **Accept** (Portrait)
29	20	TURBO **Judas Priest** (CBS)
30	—	LIGHTNING STRIKES **Loudness** (WEA International)
31	46	FUGAZI **Marillion** (EMI)
32	44	DEAD BY CHRISTMAS **Hanoi Rocks** (Raw Power)
33	11	ALCHEMY **Dire Straits** (Vertigo)
34	15	AFTERBURNER **ZZ Top** (Warner Brothers)
35	19	LOVE OVER GOLD **Dire Straits** (Vertigo)
36	22	MIKE AND THE MECHANICS **Mike And The Mechanics** (WEA International)
37	24	SOUNDTRACKS **Tony Banks** (Virgin)
38	31	THEATRE OF PAIN **Mötley Crüe** (Elektra)
39	23	SPEED KILLS II **Various** (Under One Flag)
40	33	SCARECROW **John Cougar Mellencamp** (Riva)
41	41	FLY ON THE WALL **AC/DC** (Atlantic)
42	42	1984 **Van Halen** (Warner Brothers)
43	47	WAR **U2** (Island)
44	39	RIDE THE LIGHTNING **Metallica** (Music For Nations)
45	40	BORN IN THE USA **Bruce Springsteen** (CBS)
46	48	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
47	45	SEVENTH STAR **Black Sabbath Featuring Tony Iommi** (Vertigo)
48	37	THE ULTIMATE SIN **Ozzy Osbourne** (Epic)
49	43	BACK TO THE CENTRE **Paul Brady** (Mercury)
50	38	LIKE A ROCK **Bob Seger And The Silver Bullet Band** (Capitol)

PLAYLIST

MALCOLM 'BACK FROM THE HILLS' DOME
'YANKEE ROSE' David Lee Roth (track from the 'Eat 'Em & Smile' LP on Warner Brothers)
'TOBACCO ROAD' David Lee Roth (ditto)
'LIFE' David Lee Roth (ditto)

GEOFF 'I ROBOT' BARTON
'CAGE THE RAGERS' Razor (track from the 'Malicious Intent' LP on Roadrunner)
'REIGN OF FEAR' Rage (Noise import)
'WALK THIS WAY' Run DMC/Aerosmith (track from the 'Raising Hell' LP on London)

DANTE 'MUSIC BOXER' BONUTTO
'RAGE FOR ORDER' Queensrÿche (EMI America)
'GIMME THE PRIZE' Queen (track from the 'A Kind Of Magic' LP on EMI)
'ON THE ROCKS' Sweet Savage (track from the 'Sweet Savage' mini LP on Sweet Savage Records import)

PAUL 'BEARDLESS' HENDERSON
'TUFF ENUFF' Fabulous Thunderbirds (Epic)
'NIGHT MOVES' Marilyn Martin (Atlantic 45)
'BECAUSE OF HEAVEN' Cori Josias (demo)

KOMING ATTRAKTIONS

DAVID LEE ROTH ● SCORPIONS ● ELP ● CINDERELLA

KERRANG!

SPOTLIGHT PUBLICATIONS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ. TELEPHONE: 01 387 6611

EDITOR/'EAD 'ITTER: GEOFF BARTON
DEPUTY EDITOR: DANTE BONUTTO
INTERNATIONAL DEZIGNER/ART DIREKTOR: STEVE 'KRUSHER' JOULE
NEWZ EDITOR: MALCOLM DOME
KONTRIBUTORZ: DAVE DICKSON, HOWARD JOHNSON, PAUL MILLER, DEREK OLIVER, MARK PUTTERFORD, XAVIER RUSSELL, SYLVIE SIMMONS, MICK WALL, CHRIS WELCH
INZTRUMENT REVIEWERZ: PAUL HENDERSON, TIM OAKES
PHOTOGRAPHERZ: 'CRAZY' GEORGE BODNAR, PETE CRONIN, ROBERT ELLIS, ROSS 'GLOBAL' HALFIN, RAY PALMER
ADVERTISEMENT MANAGER: DAVE OBERLÉ
ADVERTISEMENT REPRESENTATIVE: STEVE McTAGGART
ADVERTISEMENT PRODUCTION MANAGER: TONY DIXON
SEKRETARY: KAROLINE GENNAIO
PUBLISHING DIRECTOR: BOB THRUSSELL
GROUP PUBLISHING DIRECTOR: MIKE SHARMAN
MANAGING DIRECTOR: JACK HUTTON
DISTRIBUTION: SPOTLIGHT MAGAZINE DISTRIBUTION, 1 BENWELL ROAD, LONDON N7 7AX. TELEPHONE: 01-607 6411
TYPESETTING & REPRO: MARLIN GRAPHICS LTD, LAGOON ROAD, SEVENOAKS WAY, ORPINGTON, KENT
PRINTERS: SEVERN VALLEY PRESS LTD, CAERPHILLY, MID-GLAMORGAN

©1986 UNITED MAGAZINES LTD
THE *KERRANG!* TITLE AND DESIGN IS THE VALUED COPYRIGHT OF UNITED MAGAZINES LTD AND IMMEDIATE LEGAL ACTION WILL BE TAKEN AGAINST ANY PERSON OR PERSONS USING THE TITLE *KERRANG!* WITHOUT THE WRITTEN PERMISSION OF THE PUBLISHER

KOMMUNICATION

Say it loud to *Kerrang!*, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

TWO TRIBES

AS AN erstwhile 'journalist about *town*' sorta guy, I thought I'd do an in-depth study of your average readership taken from a day's eagle-eyed watching from the portals of Woking's *WH Smith*.

Your readership basically seemed to be divided into two groups:

A) The Metal-Heads – These chaps seem to have walked straight out of 1979. They are invariably called 'Nobby' or 'Des' and wear denim 'n' leather. Their jeans 'betray the slightest hint of a flare' and their feet are clad in *Woolco* trainers. They pledge allegiance to strange dinosaur bands like Deep Purple, Saxon, Rainbow, even (God forbid) MSG. Their hair is long, matted and centre-parted, the colour being mousy brown.

Many of these 'Metal-Heads' are pursued by the younger of their ilk who dress in exactly the same style, like exactly the same bands and are often found avidly purchasing records from the *Kerrang!* Hot 100. The only two differences between the old and young versions of the 'Metal-Head' seem to be that the youngsters' hair is a little shorter and their names less stylised, at this stage usually being 'Trevor', 'Kevin' or 'Dwayne'. It is interesting to note that the younger tribe members rarely buy *Kerrang!* unless Iron Maiden, Marillion or Dio are featured.

B) The Dickson-ites – These mysterious people don't usually arrive in the shop until 4-5pm, sporting haggard eyes but immaculate hair styles. They dress entirely in black with pointy black boots and dark/black hair. There may be the odd hint of a Wrathchild T-shirt or enamel badge. They seem to be called either 'Rob', 'Rick' or 'Si'. Their voices are subdued but penetrating. They talk of Wrathchild, Sisters Of Mercy, the Cure, the Cult, the Mission, Siouxsie, W.A.S.P. and Alien Sex Fiend.

They care little for Iron Maiden, Deep Purple and their ilk, buying *Kerrang!* mainly to read epistles from their God, Dave Dickson. They also like Hojo, but he is still learning. It appears that after lighting a 'long smoke' they enjoy Mick Wall the most, though Dickson reigns supreme.

Well, that rounds up my findings. After asking both tribes what they would most like to see in *Kerrang!*, the first group replied, "Errr. . . Deep Sabb . . . errr, no, Black Maide. . . no, errr. . . Venom, yeah, Venom". Whereas the second group merely said, "Wrathchild".

I tend to agree with the latter, I must say. **Rob Fitzpatrick, Shokk Trooper Extraordinaire (and Dickson fan).**

THERE'S NONE GREATER THAN KREATOR

A GREAT deal of fuss has been made recently of Thrash bands like Metallica, Anthrax and Onslaught. OK, so these bands may lead the field, but what about the other up-and-coming Thrash outfits? To put it in a clear, concise phrase – WHERE THE F**K ARE KREATOR?

Their latest album, 'Pleasure To Kill', is a real gem and as far as I am concerned only Metallica's debut LP 'Kill 'Em All' gets even close to it. 'Pleasure To Kill' is without doubt the heaviest, fastest and the best LP I will EVER buy. **Solo Insane, lead guitarist with Coffin Blood, N. Yorkshire.**

SLAVE TO THE RHYTHM

OH MY goodness. This one I just cannot resist. For months I have ignored the temptation to run to the typewriter and tap out a long-winded letter to *Kerrang!*, if only to avoid the onslaught of the habitual piss-takers at school, but this time, THIS TIME . . .

The cause of all this fiery activity is a shitty ditty written by a certain Mr/Mrs/Moron Gary Clot, no, sorry, Clee, from Merseyside, which appeared in issue 121 of your revered mag. In said letter, Crud, sorry, Clee, threw some pretty acid insults at the bassists of rock. I am here to hurl some back, and put him straight on a few points into the bargain.

Firstly, I aim to offer Crap, sorry, Clee, some basic information about bassists in rock bands. In the first instance, the role of the rock bassist is to support the main melody with a powerful rhythm. More often than not, the bass actually imitates the beat of the bass drum, in order to drive the composition along.

In the second instance, the bassist has got to ensure that any variations which he incorporates into the song are in character with the rest of the song, and are not merely a showcase for his talent or dexterity. A good bass line will fit the song; if the song warrants a one-note bass line, then the bassist should play as such. If *arpeggio* techniques, or walking bass-lines, are in order, the bassist must deliver. A song is no good to anyone if the bass walks all over everything else, when all it should be doing is following the drummer's right foot. Can you, Mr Whatever-Your-Bloody-Name-Is, imagine Maiden's 'Run To The Hills' with slap bass? Can you imagine 'Smoke On The Water' with a synthesised back beat . . .?

And who says that all rock bassists have 'dated equipment set-ups' and 'a stereotypical image'? I suggest, my friend, that you go and check out the equipment that Steve Harris used on Maiden's 'Live After Death' album, and then pass judgement on whether 'dated' would really be a suitable word to use. As for stereotyping, well, I think you'll find that there is a wealth of different bass techniques in the field of rock, from the clanking, hard-edged patterns of John Entwistle, through to the sublime blues bass of John-Paul Jones, to the firm plectrum patterns of Bob Daisley.

Bend an ear to 'The Lemon Song' on 'Led Zeppelin II', or 'My Generation' by the Who, or the superb 'Steal Away' on the classic 'Blizzard Of Ozz' album . . . the list goes on and on.

I accept that, in his own chosen field, Mark King plays what he's best at; and generally he's at his best playing the sort of harmless, artificial, sanitised bullshit that we have all come to expect from Level Fartypoo. It's quite a shame really, cos so much talent could be turned into the beginnings of a very good rock bassist quite easily; even if the (if we are to believe you, Mr Crack, sorry, Clee) obligatory taste for *Jack Daniels* might be a little difficult to acquire in someone so accustomed to the volatile delights of orange juice and rosehip syrup. **Boff, Zeppelin freak, Sharnbrook.**

GLAM 'N' METAL: did Queensrÿche take it too far?

POUT OF ORDER

GLAM 'N' METAL: did Queensrÿche take it too far?

HOW ANY male reader in their right mind and with evenly balanced hormones could fail to be appalled by Kerrang! issue 122 is beyond me. It started with the cover, depicting Chris DeGarmo and Geoff Tate of Queensrÿche. At least their group has an apt name . . . the first part of it, at any rate! Then I turn to pages 18/19 of the mag and I find a colour pic of the full Queensrÿche line-up; five of the most effeminate-looking men (?) I've ever seen! What gender is Eddie Jackson? I ask myself.

Flicking quickly through the Queensrÿche article I spent some time reading the excellent Saxon piece before coming across the Poison article entitled 'Toxic Shock'. Well, it certainly came as a shock to me; all four representatives of Poison had more lipstick on than Mef Manning and Guinness Hellmann put together!

Mötley Crüe, despite being Glam, are acceptable – but the members of both Queensrÿche and Poison go too far. I, for one, certainly won't be rushing out to buy the Poison LP 'Look What The Cat Dragged In', even if the 'Ead 'ltter had given it a 500-K review rating! Come on Kerrang!, let's have less of all this, please! ***Not A Bi-Metallic Poof, South Wales.***

THRASH AIN'T NUTHIN' BUT TRASH

WHILST READING your mag (issue 121) I saw a letter from an Irish git called Ken 'Deathrider' Blackmore from Dublin. So he is a Thrash fan, eh? Bollocks! That's the joke of the year. Bands like Anthrax, SOD, Exodus, Venom *etc* just haven't got the ability to play music, nor can they put a good set of lyrics together for that matter. On the other hand, bands like this *do* make good comedy acts.

All in all, Thrash/Speed/Death Metal just makes a mockery of HM/HR. **Snake, West Midlands.**

PUTTER-PRAISE

I'M WRITING to say just how fed up I am of people konstantly slagging Mark Putterford. I feel it's about time somebody said something good about the guy because, along with Howard Johnson, I reckon he's the most straightforward and accurate kontributor to your magazine. After all, anybody who's into the almighty Aerosmith as much as Putterford is just HAS to know what he's talking about. **Gary Stafford, Grimsby.**

SAMANTHA FOX

LADY Killers

MARVELLOUS, INNIT? There I am, sitting in my bedroom happily reading 'The Complete Works Of Shakespeare' and sipping a mug of lukewarm cocoa, when some bird rings up wanting a chat. Can't it wait till the end of 'King Lear'? Tut! Oh, who is it – Samantha Fox or someone? *Yes . . .?!?!*

Unfortunately, Sam wasn't on the line with a proposal of marriage (because it isn't Leap Year, natch); rather she wanted to talk about her new single, 'Do Ya Do Ya (Wanna Please Me)'. It's a much rockier excursion than her last 45, 'Touch Me (I Want Your Body)', and chatting to the little lass that appears to be because she's a bit of a closet rocker on the quiet.

"Oh yeah, I'm a big fan of rock music," sez she, "and I didn't want to get into the habit of making disco records. 'Do Ya Do Ya . . .' actually started off a lot heavier – like headbanging music! – but we thought it was a bit *too* wild, y'know, for *Radio One* an' that, so we added a synthesiser to give it that commercial touch.

"But when I listen to music at home, it's usually rock music. I like AC/DC, Van Halen, Lemmy (although his music gives me a headache!), Y&T, Fleetwood Mac, Pat Benatar . . . oh, loads of people. I like Mama's Boys – Pat MacManus played guitar on 'Touch Me . . .', in fact – and I also like the Cherry Bombz; a couple of them appear in the video for 'Do Ya Do Ya. . .' I really wanted them to play on the record itself, but I think they were in America at the time . . .".

As it turned out, guitarist Steve Byrd (ex-Gillan) plays on the new single, which probably explains why the guitar sounds heavy. But Sam says her album (due out at the end of July on *Jive*) will have a variety of musical styles on it – "from rock 'n' roll through to *Motown*-type stuff" – and she's used different producers to achieve that.

Sam also tells me she's hoping to take her music on the road in the future – especially to America, where Jonathan King has been creating some interest in her – but she emphasises that she will NOT be giving up Page Three, contrary to The Soaraway *Sun*'s reports.

"You've gotta keep your fans happy, ain't you?" the chirpy Cockney explains. "And I get letters from people who say they're gonna kill 'emselves if I give up modelling. So I don't see why I can't carry on doing Page Three *and* be a singer as well, do you?"

Nope.

(And not a single tit joke throughout!)

MARK PUTTERFORD

Pic: Ray Palmer

Orgasmatron

THE NEW ALBUM FROM

motörhead

PRODUCED BY BILL LASWELL

LP: GWLP 1, TAPE: GWTC 1, CD: GWDC 1

U.K. RELEASE DATE 14 JULY 1986

GWR
RECORDS
AVAILABLE FROM RCA/ARIOLA